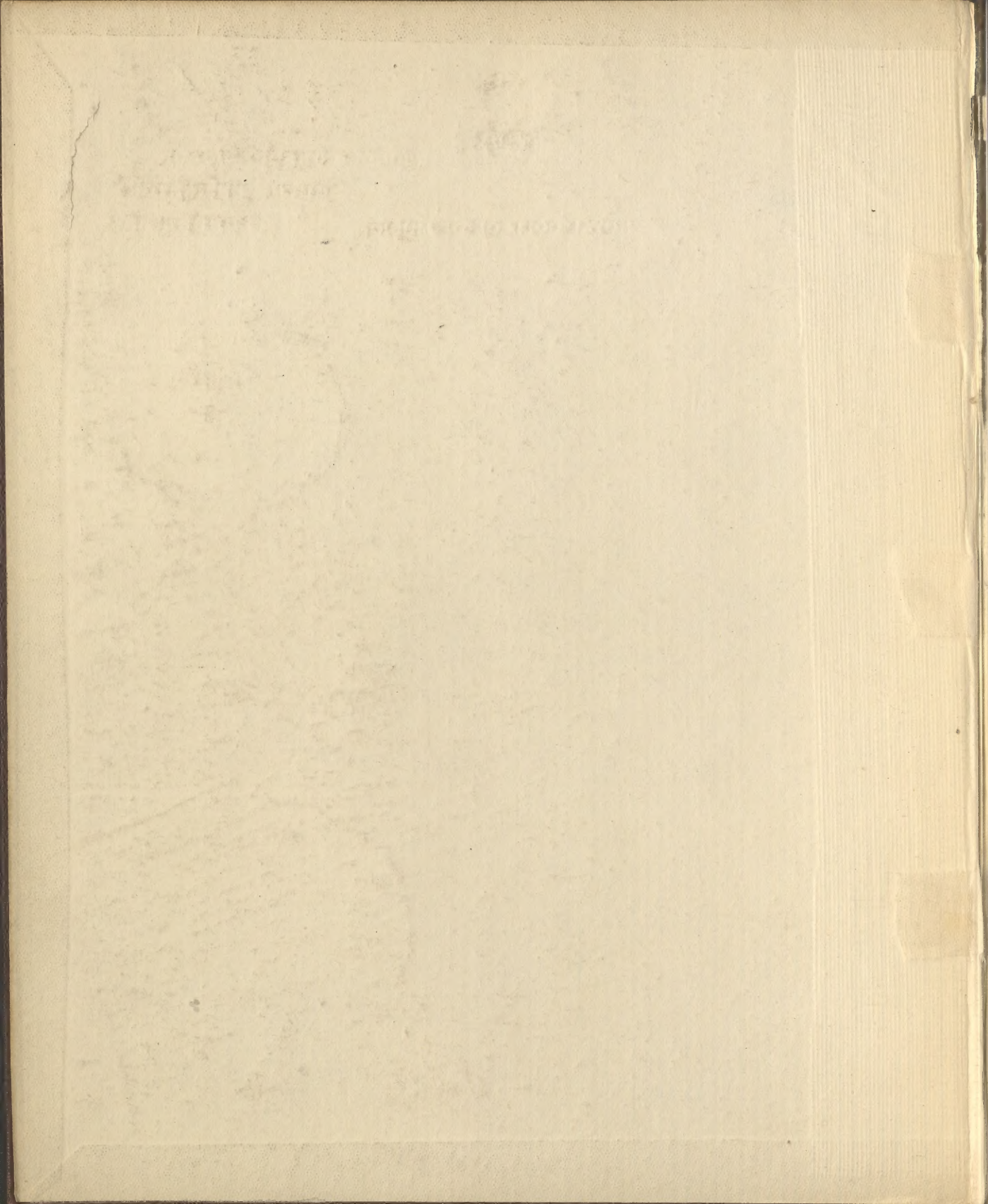


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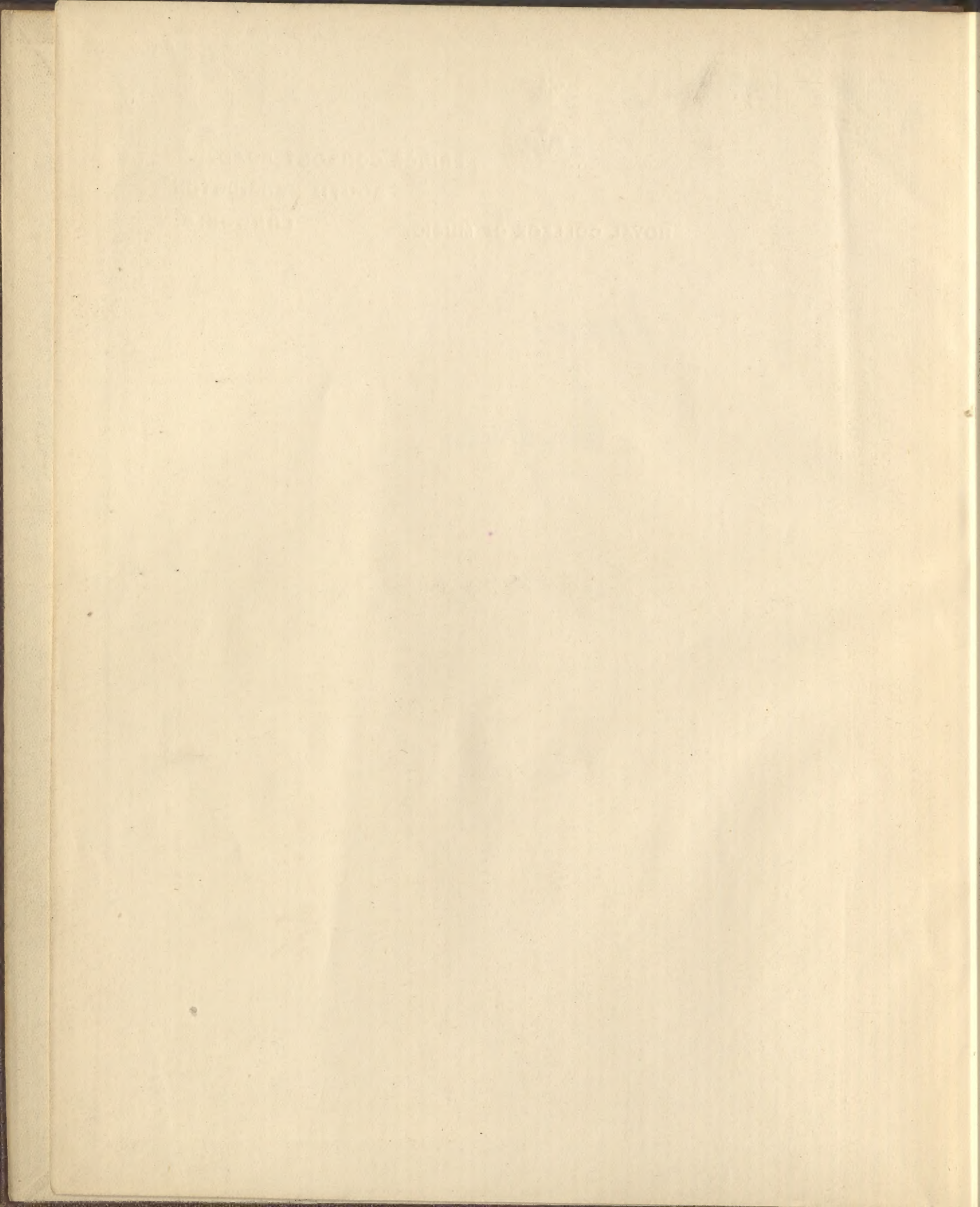


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1 of 2

Laysan

Hendrie



C. Hubert H. Parny

R. C. m

Jan 1910

Last term we discussed the beginning of Opera & Oratorios in Italy at the very outset of the 17th century. And we had better ^{uphold} ~~make~~ our ~~premonition~~ ^{premonition}. Till that time Music had been almost exclusively of one type, that is of unaccompanied Choral Music, which was developed to a wonderful pitch of perfection by such great masters as Palestrina who died in 1594 Lasso who died in 1594 and Grazioso who died in 1599. The earliest attempts at solo Music with accompaniment just overlapped their lives, such as those of Vincenzo Galilei ^{about 1590} & Claudio & Peri. The first ^{notable} experiments in Opera and Oratorios ~~both~~ of the new order were made in 1600. The Opera being Peri's Euridice, & the Oratorio being Claudio's ~~opera~~ representation of the Last 2 Body - Cassini was to the fore with an Opera & a book on the New Music containing specimens of solo song with accompaniment. Then Monteverdi came on the scene & astonished the world with his venturesome experiments in the line of Musical Drama. Public theatres were first opened for the performance of Operas in Venice in 1637 & gave a great impulse to the movement; which spread to the most important towns in Italy. Then Monteverdi's pupil Cavalli in the next generation became the foremost Opera composer of the next generation. He wrote a vast lot of Operas, & was invited to Paris to conduct ^{some} of them - & found Lully there in 1660.

Telegram: "INITIATIVE, LONDON"

French and German Music
in the nineteenth century
R.C.M. Entrance 1904



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Evolution from the vague to the definite - From unity to disunity -
From the condition of general sameness to the condition in which the differences
between one thing and another is more distinct and clear.
There are various ways in which art branched out in all
directions; and became more copious
~~One of the most~~ and varied as time
went on. One of the most conspicuous and wide reaching
of these was the differentiation which was the outcome
of different national characteristics and habits. We are
well aware in our own time of the fact that the different
nations have different kinds of art and like different
things - And we know that no nation's Music really
thrives unless it represents in some way ~~the~~ national
qualities - No one can question that taking a broad
view of things German Music differs largely from French Music

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and Italian Music from both - And one of the reasons why
English Music has not thriven in the past was that it was
not steadfast in the maintenance of National distinctions
but fell time after time under the influence of the Music
of other nations and did little more than imitate and
reproduce the style of great masters of other nations.
So for a time it fell under the spell of Handel, & his
composers were content for generations to imitate him;
and later it fell under the spell of Mendelssohn &
made faithful reproductions of his manner - And now
again we are in danger of falling under the spell of
only composers of semi-civilized races who represent quite a ~~different~~
different order of being from the English type.

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Some who face the matter frankly can fail to be impressed
 by the extent of the influence of ~~the~~ national temperament upon
 their art. You ~~too~~ may have got some inkling of it
 even in the time when there was really only one kind of
 art. For in the days when there were no Symphonies
 or Sonatas or Suites or Operas or Oratorios, when the only
 music which deserved to be called seriously artistic was Unaccompanied
 Choral Music, there was a distinct difference between the
 Music of the Italians and the Music of the Netherlanders and
 the Music of ^{Great} ~~the English~~ ^{Composers} of Elizabeth & James I's time.
 The Italians, with a greater sense of sensuous beauty produced
 music which manifested ^{unmistakable} traits of pure beauty
 of sound and form. The Netherlander music which is rather
 cold in sound but full of ingenuity and intellectual force,
 and the English is music tuneful, vigorous and swift forth.



When the revolution came at the beginning of the 17th century⁴
and composers began to experiment in all sorts of secular
Music, Opera, Cantatas and Instrumental Music, the
various nations ~~the~~ soon showed their predispositions in
the way, they ~~accepted~~ adopted and adapted the new
ideas about Music. ~~Among these the liveliest nation~~
~~was earliest in the field - and the French soon began~~
~~to develop their new art in ways which were consistent~~
~~with their character.~~ The Italian ladies dropped out of
the race. The Germans were very slow to come into
touch with the movement - & they were hindered by the
enthrallment of religious war - and the English ~~too~~ still were
in cultivating the old types of art, when all other
nations had given it up - which we know to be
consistent with the English character. ~~So as the French~~
~~came first in this~~ But the liveliest nation was early
in the field; and the French soon began to develop their



new art in ways which were consistent with whatever kind
of their character. So now that we come to the consideration
of the spread of the new order of ideas we may as
well take the French phase of it into consideration first.
And it really almost makes me smile to see how
simple and obvious the connection is between the style of art
which they developed and the character of the people as we know
them. It was perhaps their innate faculty and liveliness
which had hindered them from being conspicuous in the days
when all music was of a ~~deep~~ serious & moving
religious character. When ^{which is the characteristic feature of secular music} ~~they then~~ was conspicuous about
from artistic music of all kinds. But directly rhythm
began to come in as an important factor in art the
French began to find their way about. And it really
seems as if the department of art which was the foundation
of their national style was the ballet. Whence little
lights come to us from early days when very little is desired
united about music, the French seem to have been trying to

Reign of Charles VI
1380.
Agreement. 1415.

Charles VIII ~~conquered~~ Second Louis XI.
1483 1429.
~~Rheims~~

Jeanne d'Arc. Louis XII ~~conquered~~
1412 1498
Rome 1575

Henri II. France II. ~~conquered~~ Henry III

do something in the way of ballet music and ~~theater~~ music
for theatrical displays. We hear of ballets being performed
as far back as the fourteenth century. ~~One was given~~ The
earliest of which there appears to be record was in 1392 when
was at the Hotel of Queen Blanche, on the occasion of the
a marriage between some member of the great house of Normandy
with the Sabean of Navarre. It had a most disastrous
termination — as several of the great nobles of the Court took
part in it; & they were dressed up in sheepskins; and
the sheepskins unluckily caught fire and they were burnt
alive. The tragedy is recorded in the Chronicle of Jean de
des ~~l'histoire~~ de France, & by Froissart — and there is a
fine engraving picture of the scene in the illuminated
Chronicle of Froissart. We hear of ballets at Court
in the reign of Charles VIII and Louis XII. And the
art of ballet making is said to have made much progress in
the reign of the great Francis. In the reign of Charles IX an
Academy of Poetry & Music was founded — and a famous
Ballet of which some music remains took place in that reign.

Charles Ist . 1560 - 1574
Henry Ist v Bartholomew 1572

Henry II 1574 .

Henry IV . 1589 .

Murdered 1609 .



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The Ballet Comique de la Reine given by command of Henry III at the wedding of the Duc de Joyeuse 1582 of Henry III danced in it. In the music made a it is we find the anticipation of the gay

Rhythmic flight of French dance music

Now soon after this we come to the time when composers addressed themselves desiring to secular music, in the way I told you of last time. The Italians led the way with the Operatic experiments of Peri and Monteverdi - but it is notable from the first that the Italians cared but little for Rhythmic music. Their attention was more concentrated on Solo vocal music; and their attempts at dance music had indeed rhythmic music of any kind are lacking in vivacity and point. But the French went for Rhythmic music from the first; and showed their innate talent for it. Unfortunately of the great majority of performers who took place early in the 17th century we possess no Musical relics.

Louis XIII was only 9
when he came to the
throne - 1608.

He was declared King 1 year
in 1614

Mini Monarch

Mini Grandeur Report

Cardinal - 'maître de la messe' and
companion of the Chamber of Louis XIII

The little song - 'C'est une si belle
in from the Ballet de Madame' - 1615.

Richelieu ~~1642~~ 1624.
d. 1642.

Mazarin 1642 -
Louis XIII died
1643.

Successor of
Louis XIV. at
4 years 2 yrs.



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But it is impossible not to see that the hearts of courtly people were
 being set on rhythmic music, for ~~the~~ the records of ballets
 are profuse. The "Ballets du Cour" became a regular feature
 of Court life; and not only the great nobles & the ladies, but
 the King themselves took part in them - Louis ~~XIII~~ ^{XIV} took
 part in a great ballet called the "Deliverance of
^{Renaud} Renaud" in January 1617, and it is recorded that ~~the~~ ~~for~~
~~repeated~~ ~~but~~ no less than 64 Singers, 24 Dancers and
 14 lutes took part in the performance. And it is
 recorded that Pierre Guédron was poet, composer and
 Chef d'Orchestre for the occasion. Of Pierre Guédron's
 work we fortunately possess a few specimens - setting
 happily illustrate the characteristic rhythmic quality of
 the French Chansons. It is indeed clear that the ^{Vocal} way ~~Music~~ ^{Music}
 came into French theatrical performances was ~~mainly~~ ^{mainly} in the shape



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not in the form of the declamatory indefinite monodies of the
Italians, but in that of definite little lively rhythmical tunes
which have the ring of popular songs. A good many of such
chansons still exist representing this period of French art
and by other composers beside freedom. Such as Jacques Mauduit
Antoine Boesset, Henri de Bailly, and Gabrielle Bataille
who was lutenist to the Queen. ~~Before~~ Ballard the printer
of these pieces is thought by Weckerlin to have composed some of the songs.
Reminds of many other Ballets (often called Menuettes) exist
about this time such as the Ballet de Landy 1627, the Ballets
des Andouilles portés en queue de Mommes 1628.
So far there is not much trace of the Italian influence
from the earliest Italian composers ~~of the sixteenth~~ who developed
the "New Music". But the French were already in much
in touch with Italy. ~~It had been~~ indeed on the occasion
of the marriage of the French King Henri IV to Maria des Medici

Doni XIII died in 1143.

Ann of Austria his widow
from report



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that the first Opera of all Rossini's had been performed
in Florence. And it is recorded that when Maria the Queen
Consort came to France she brought Pompeo the poet with
her and made him "gentleman of the King's Chamber". But
it is known that he did not ^{long} stay in France but returned
to Italy. So it was not till some decades later
that the ~~action~~ ^{action} of Italian Operatic ideas can be
definitely pointed to - and it seems to have been the
fruit of political circumstances. At that time Cardinal
Magasin was all powerful in France. But ~~the~~
it was important for him to maintain the strength of
his influence; and having discovered that some of
Austria (who was then Regent) was passionately fond of the theatre he invited a
company of Italian performers to Paris and gave a

First Opening of public
house in town
1637

Don't you see
1642

1644

in 1645
performances in a grand hall in the Salle du
Petit Bourbon of a work which went by the name of ~~La~~
"La Festa teatrale della finta Pazzo" by Giulio Strozzi;
which was put on with great magnificence.

This affair & has been followed by a number of performances
of Italian theatrical works with music. We hear that the
Queen had performances of "Comedies ~~de~~ mus in Musique"
in the hall of the Palais Royal. And we hear that
the French were a good deal bored. Mme de Motteville
in her memoirs speaks of one of these occasions in 1646
at which "There were as twenty or thirty of us present, and we
were fit to die of cold and boredom". They admired
the singing of a celebrated Comtesse Margant Bastoye
but they would have preferred a "nice simple couplet"
to her elaborate vocalization of recitatives.

~~I have some years~~ It is clear that the French had an inkling
that the Italian conception of Opera would not satisfy their
particular national taste and that if they were to have

Lulli's name comes into notice just when the ardour of the French was beginning to gather to a head - and we shall have to watch his gradual advance to the position which he ultimately occupied of dominating the whole field of French Opera in its first definite phase ~~establishment~~ - and his establishing its form a character.

The first part of the story is very complicated & difficult to follow, and he does not come to the front at once. But nevertheless it will be as well to consider his antecedents & how he came to be at least, for in all the earlier stages he is always near the front.

1658 Lulli wrote Court ballets in which dance XIV danced with the Emperor. Court ~~the~~ ballet. 1658. He was the first of what we have definite mention of the preeminence of Lulli.

Between 1658 & 1671 Lully wrote 20 ballets.

It led him being invited to write the divertissements for Louis XIV. and for French ornaments which was performed at the opening of the Salle des Spectacles in 1662. However 10 years Lulli's intervention was a parenthesis.

exactly what they wanted they must make it for themselves.

And it is in this very same year 1646 that we first come
hear of a kind of Opera called "Arlequin, roi de monde" word
across the French Emperor Combert, whose they claim
and music by the Abbe Brailly, which was produced
as having devised back the foundation of the Lyric French
at Carpentras - It is said to have been in the Venetian style
Opera. Carpentras had been born somewhere about 1620 in France.
In 1650 Corneille's Andromede was given at the Petit Bazar with the
and had been a pupil of the famous French Chancier
One of the characters of the time puts in a
Chanceries. and against the Church of
Music of d'Arrouy. In 1654 Dominant published some Comedies
which had he produced music for a tragedy called
by music
which they and the same

"Comedies de chansons" was like in cannot during discover -
But the impulse was clearly working in the French breast
and at last in 1659 the impulse generated by experience of
Italian Opera. and thus our aspiration bore conspicuous
fruit. The prime mover in the enterprise seems
to have been a man named Pierre Perrin, who is known
in history as the Abbe Perrin, though he is said to have
not been ordained. He was by way of supplying selection for

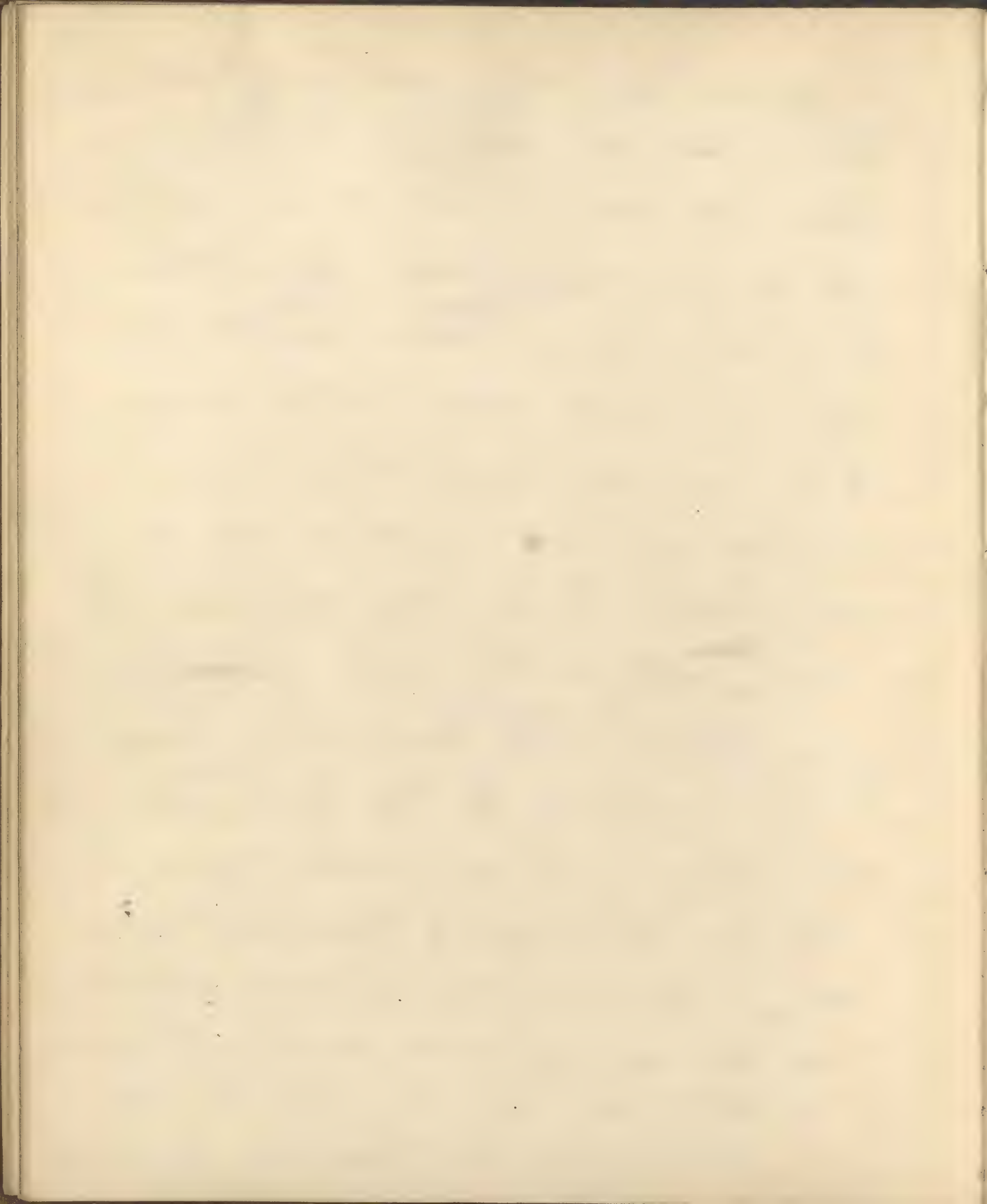
Cambert p 18. a

~~Pastorale~~ -- 1659
-- Pastoral 1661.
Ariane 1662
Admin

1659. delli, Ballet
2. Ra La Rallierie
representing the struggle
between Nation &
Joual ~~from~~ Marie.

12

Haye performance, and wrote a ^{indisputable} work called "Pastorale à Muzique"
On "L'Opéra d'Isy" for which the music was written by Perrin (1628). A good deal
of excitement was worked up about it, and when it was
given at Isy a fashionable suburb of Paris at the house
of one M. de la Haye ~~and~~ ^{Perrin} records that the
country people were so excited about it that the road from
Paris to Isy was quite crowded with the carriages of
Princes & Dukes and peers and Ambassadors and
Marshals of France. It was looked upon indeed as the
first decisive ~~and~~ ^{venture} in the direction of ~~Opera~~ ^{really}
French Opera. And in the collected works of Perrin the
libretto is described as the "First French ^{Musical} Comedy
presented in France". You can understand the feelings of these
folk. They had had experience of Italian Opera and had
been bored; but they did not see why theatrical entertainments
on the same lines should not be devised more in a style conformable
to their high tastes - and with some of these there may
have been a national feeling that France was quite capable



of producing Opera as a study of not ~~but~~ ^{more so}. It all went the
performances at Italy were very successful, and the Opera
was given by command before their Majesty at the Chateau at
Versailles. Unfortunately Cambata Meris has entirely disappeared.
And it was not till 12 years later that another opportunity
presented itself. And in the interval many things occurred
which makes the story very difficult to unravel. In the
first place ~~Megain who I told you was the prime mover~~
~~in these theatrical matters died in 1661~~ in the very year
following the performance of the Pastoral the Italian came
very much to the fore again; since as I have before told
you Cavalleri who was looked upon as the foremost Opera
composer of the day was invited to Paris to superintend the
performance of his 'L'Esce' to give the wedding functions
at the marriage of Louis XIV with the Infanta Isabella of Spain.
And he was invited again in 1662 on the occasion of the
celebration of the Peace of the Pyrenees. & superintend the
performance of "Erode amante" - So we cannot consider that
the next appearance of Cambata on the scene was quite under the

Nov 17 Dec 1890 - Sun 10 am - Sun 10 pm - 100 -

Richard ~~and~~ can - 10 am - Sun 10 pm - 100 -
Sun 10 pm - 10 am - 100 -
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Sun 10 pm - 10 am - 100 -

Happy - 10 am - 10 pm - 100 -

Happy - 10 am - 10 pm - 100 -

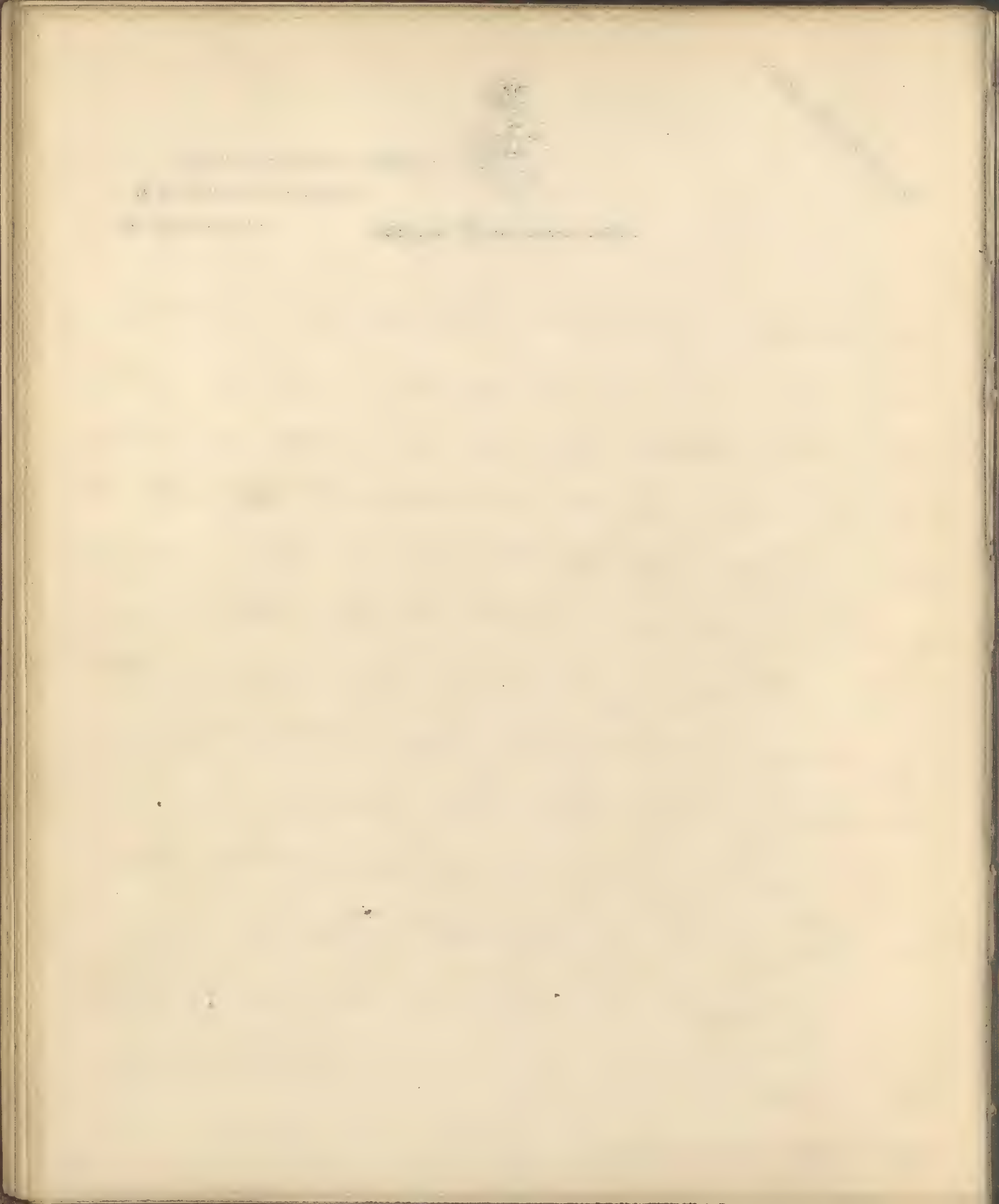
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same conditions as his first. More especially as by that time
a very conspicuous rival had appeared on the scene in the
person of Jean Baptiste Lulli, who had already won the favour
of the King and had been commissioned to ~~amplify~~ amplify the
Operas of Cavalli with better tunes and such things as were more
likely to make the Operas palatable to French taste; and
so much of the Music of this period has disappeared that
it is almost impossible to find proofs as to whether the
characteristics of French Opera were derived by Lulli, or
were the ideas of Cambert, for since the French returned
claim them - The fact being that of the few remains
we have of Cambert's show the style and plan of Lulli's
French works of the kind - But ~~as Lulli's career really~~ ~~was difficult to find~~
~~not whether~~ overlap Cambert, the difficulty is to





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Make sure whether Cambert took his cue from Lulli, or whether Lulli adapted himself to the line laid down by Cambert. Of the two I think it more likely that Lulli judged French taste very acutely and decided her theme to suit it; and that Cambert really did the same.

In order to judge the situation accurately we must consider the particulars of Lulli's appearance in the scene.

Lulli was born possibly in Florence somewhere about 1733, and when quite a boy was brought to France by the Duc de Guise and got into the service of the Court. His musical gifts soon drew proper attention, and he got an opportunity to write ballet music for some performances in which the king took part. ~~This was probably the play of Alcibiade which was given in 1658~~ He showed talent as a viol player, and the king appointed him leader of the Bande des Violon in 1652, when he was barely 20, the king at the time being

Consider this in relation to
Cavallo: Here a Book Amante.



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himself a mere boy. In 1653 Lully was appointed Court
Composer; in that capacity he had to write music for the
Ballets and Masquerades which were given at Court. He proved
a good actor also and also a good dancer, and by
degrees ingratiated himself more and more with the King.
The first work of note of his which is recorded is the
music of *Alcediane* which was produced ^{at St Germain} in 1658. (The

year before the performance of *Pernie* & Cambert's venture

In 1661 he was made composer and superintendent of the Chamber Music of the King.

Le Partage ~~Then he produced music for several~~
In 1662 Master of the Music of the Royal family, & that year he married ^{Camille} Camille. He produced
interludes & ballets in *Moliere's* plays such as the

Princesse d'Elide, ¹⁶⁶⁴ *L'a nous medecin*, *de bourgeois*
gentilhomme, ⁽¹⁶⁷⁰⁾ *le mariage force*. ¹⁶⁶⁹ *Psyché* ¹⁶⁷¹ In 1669 the

king founded the "Academie Royale de Musique" for
the performance of Opera — and he put *Abbe Pernie*
in command with Cambert as composer; and between

Cambert was born in Paris in 1628 in Thurot.
He was a pupil of Chambonnières for Clavier.
Married Marie Marie de Montier in 1655.
daughter of a tailor of Pontreue.

Wrote Chansons & other music

and came to the first

as composer of the "Pastorale en Musique"
which has been maintained since 1644.

18
thence they produced the Opera of Pomona in 1671.

Now again we are in a difficulty because the greater part of
it has been lost; but what there is of it is on the line
of later French Opera and has all the traits which are
generally attributed to Lully. - Including the typical so-called
French or Lullian Orchestre. - It is an extremely artificial
product & has the spectacular ballet origin on the
face of it. The French liked Mythological subjects -
those days because it gave such opportunity for theatrical
displays, and scenes for nymphs & goddesses & so on.
The success of Pomona seems to have been great. And
Perrin and Cambert proceeded to ~~further~~ ^{another} continue ~~further~~
works of the kind on the same lines which was called
"Les Peines de l'Amour". But then
there came about a strange change in the
mind altogether about the unlucky Cambert. It is always
reported that Lully took advantage of his familiarity with the

Howe thought Mr. & Dr. Perin
that he had all the
privilege & monopoly
from the King.

See preface
of Webster

According to some Perin and many to Saurice &
parted with his rights to him in compensation.

Perin was not the author of "Cens et plaignes" but Jellist.

M. Dore says. Perin cede en 1672 son privilege a dilly;

le marquis de Saurice abandonna ses machines à la paille.

it is said by another writer -
written by the "Pere" Perin et plaignes was played at the
end of November at the beginning of December in 1671.

This is in a book called "Histoire de l'Academie de Marseilles"

perhaps which purports to be by dilly's secretary.

But the authenticity is very doubtful.

Cambrist died in London in 1677.

King and induced him to transfer all the power of 19
and privileges of Paris & Cambrai to him; and moreover
to enable him to suppress all rivals. He was made head
of the new Academie Royale de Musique by letter-patent
in March 1672. The unfortunate Cambrai thus Opera
as *Les Peines d'Amour* was stopped by the police after a few performances
~~was never performed in Paris at all~~; and he was

so completely extinguished that he left France & came
on to England, where he is said to have retained
the service of Charles II. - His Opera is said to
have been performed in London. Though there is no
French tradition; and no record of it can be found in
the country at all. However as *Les Peines et les
plaisirs d'Amour* represent Cambrai's most mature
efforts we may consider the whole remains of the work
as illustrating the composition idea of French Opera.
There is first of all the normal French Overture; with its
slow mass in beginning; & then the quasi-fugal movement;

for 1/2 26

founded on the scheme of the *Tragedie* - & then - (102)
the movement to finish with.

Then there is the absurd pompous prologue, which was
a regular feature of French Opera; with its gross adulation
of the King before whom the work was expected to be performed.
And then the Opera proper begins - But of this we
have only one act - But that much has all the features
of the Italian Opera - even to the style of the recitatives
which was quite a peculiarity in early French Opera;
and was ~~for~~ characterized by melodious declamatory
phrases & by curious interchange of different times -
a feature very characteristic of Lulli later.

Meanwhile Lulli was installed and began his
extraordinary career at the theatre in the Rue
~~de~~ Vaugirard on Nov 15, 1692 with the performance
of called "les Fetes de l'Amour et de Bacchus".

~~from~~ ~~to~~ ~~pay~~ 26
~~here~~

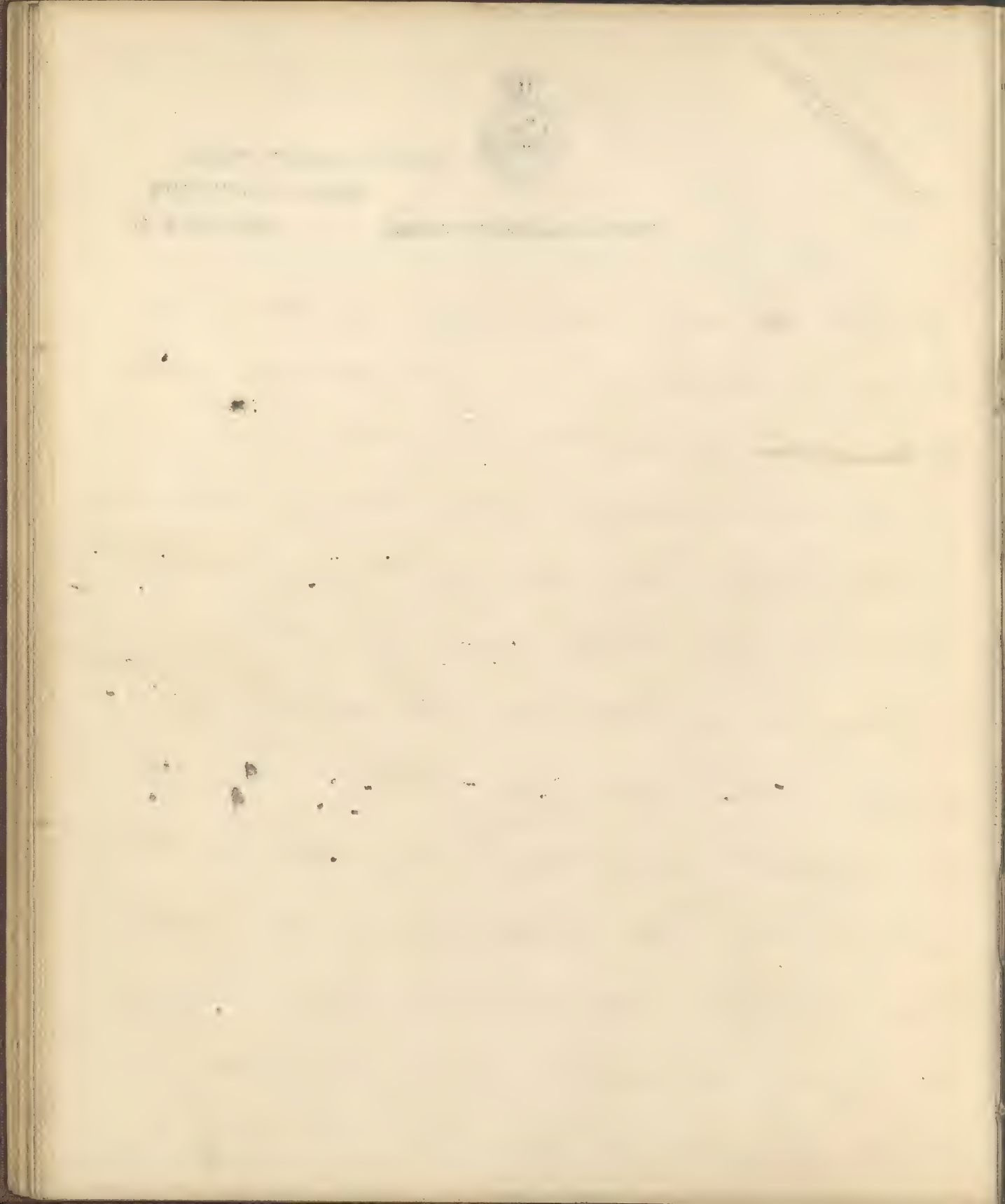
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As Lulli ~~is~~ ^{was} such a conspicuous figure in Musical history
and such a singular one it is desirable to give attention
to ~~some of the~~ the main points of his personal history.
When he had so successfully established himself by making himself
indispensable to the King, and had made all rivalry
impossible by getting interdicts against anyone touching on
his province he had nothing to do but compose, compose
his Operas and pile up a fortune. When the
great dramatist Molière died ^{in Feb. 1673} the King handed over the
Salle du Palais Royal to Lulli, and it was of this
theatre that Lulli wrote most of his Operas. In
1681 he was naturalised a Frenchman and also
ennobled — and his career came to an end in





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1687, when he died at the age of 54. His death
is said to have been owing to an injury he caused to his
own foot when conducting a performance of ^{Le Diable} ~~Le Diable~~ at
Notre Dame; that he submitted to a quack instead of a
qualified physician; & which being improperly treated developed
into mortification which caused his death. He seems
to have been a strangely complex character - at once
superstitious & cynical, & uncompromisingly self-seeking. A
characteristic story is told of him that on one occasion
when he was so ill that he was in terror of dying; he
sent for a priest. But in those days people connected with
the theatre were outside the pale of the Church, and could
not be buried in consecrated ground. However such things
were always subject to arrangement with the priest; and the



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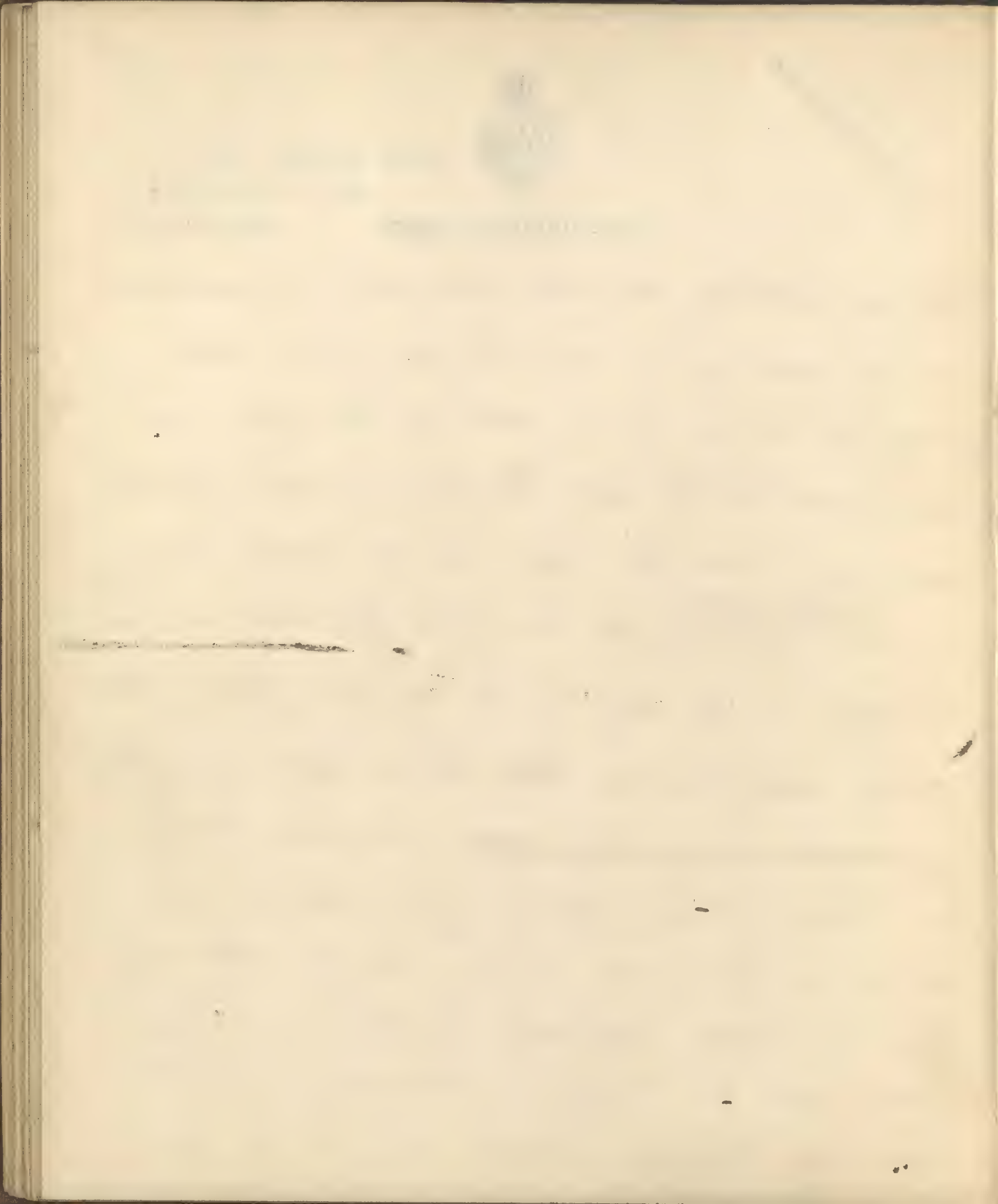


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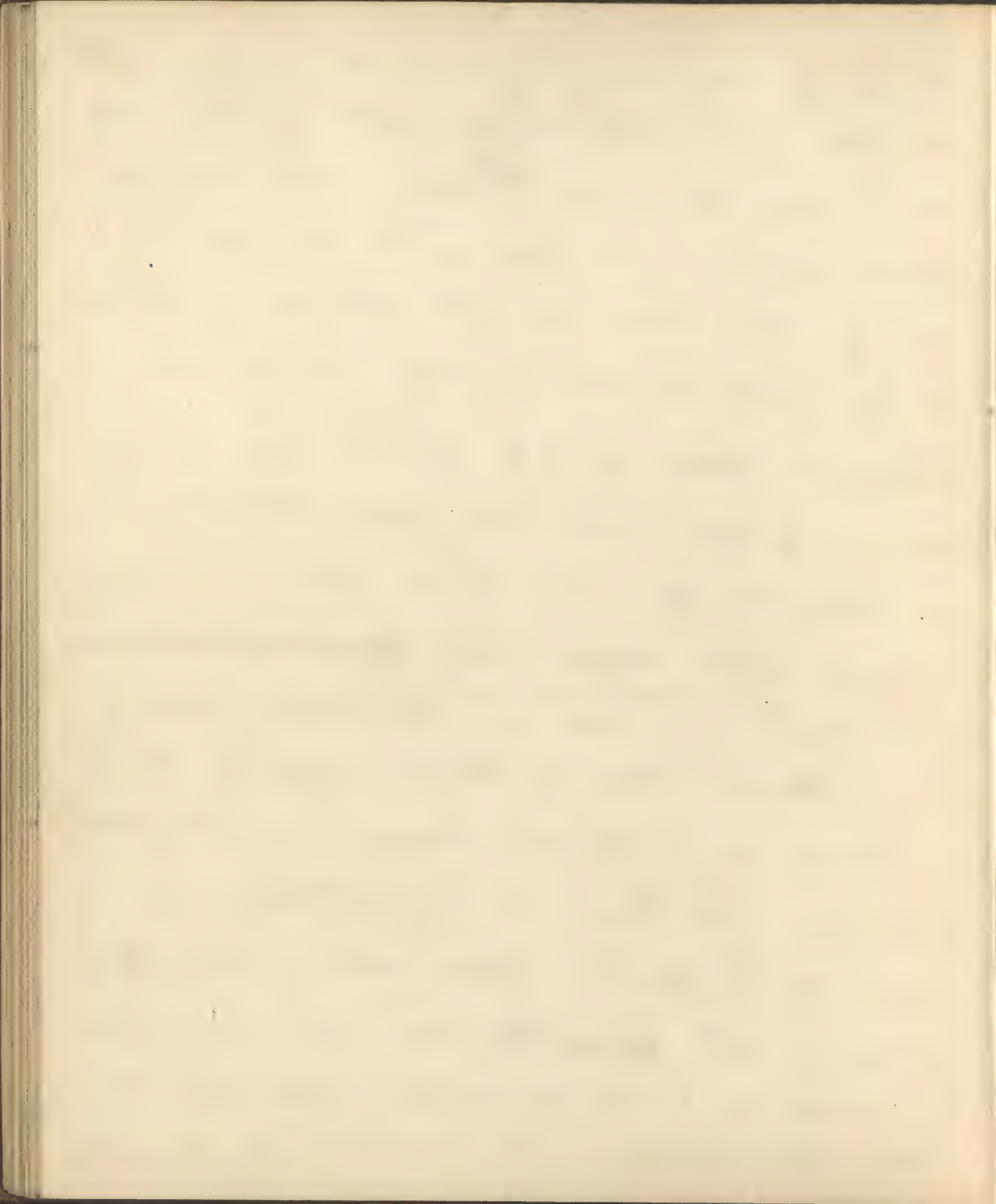
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the priest told him that the matter could be accommodated
and he could go to heaven all right if he would
consent to put one of his works in the fire as an
appeasement to the deity. I said he consented and the
score went into the fire. Later when he recovered one of
his friends ^{the Prince of Wales} at court asked him how he could have been
so foolish as to destroy one of his great works of art:
to which he answered that he was not such a fool
as ~~to burn one of his scores~~ his friend took him
for. Once he had burnt one of his scores - but
there was no harm done as he had got another copy!
Such is the wonderful bewilderment of superstition as to think
he could capriciously destroy the Almighty by hoodwinking a priest.
He was stupidly deceived as a human man.



He piled up money and invested it wisely in land and houses in the growing fashionable quarter of Paris - and when he died they found 58 sacks of Louis d'or and Spanish doubloons in his house - He had jewelry & the value of 13000 livres, and plate & the value of 16707 livres. His house property was valued at 25000, and his whole fortune at 80000, equal to about 2 millions of our money. He left a good deal of money to charities and 6000 livres for masses for his soul. It is a very good picture altogether and ~~the worst of it was made~~ no doubt made the worst of it, as they his French enemies who were not unreasonably jealous of him. ~~And~~ And the subject is rather a perplexing one, for he was not only a very remarkable composer, one of the greatest of the century, but there is an air of distinction and dignity about a great deal of his work, which is difficult to reconcile with ~~a~~ that mean and low character. It is impossible not to associate personal qualities with the nature of artistic products. But no doubt there are cases where



men ~~could~~ seem to combine two opposite natures (like Schyff and Hyls in Stumson's story) and in each of long hours in one phase of existence and despicable in another. But at any rate the artistic qualities of his work do great credit to ~~his~~ the taste of the French Court. For they are undoubtedly much more solid than anything fashionable people (with rare exceptions) ~~could~~ care to listen to nowadays.

He was one of the infinitely adaptable composers - who subordinated personal conviction to the trend of public taste - and thus his work came to represent most exactly the French idea of dramatic music - and he gauged French predilections so exactly that the scheme of his Opera became the established type and remained so for half a century after his death almost unchanged - And even when Romeau in the next century tried to go ahead and improve upon Lully's scheme he could not altogether obliterate the traces of Lully's organization; which persisted still in Gluck's time and may even be said to be discernible in the works of Spontini and Meyerbeer up to

Ch. M. M. M. M.
17

most times. As has been said before
He began ~~the~~ his series of Operas with (26)
~~his first complete Opera Cadmus and Hermione~~ the partition
'Les fites de l'Amour et de Bacchus' in 1672. He probably
had to get it ready in a hurry and could not find
at time to write a new work - ~~just as Handel did~~
and patched 'this
work together with portions of old works. Unfortunately we
have no means of tracing when the important portions
came from, or what parts of it were written of the occasion.

The first of his complete Operas was Cadmus and Hermione
which he produced in 1673. Next followed in the
next year ¹⁶⁷⁴. It is surprising how soon he got into good
time - In Muscu which he produced in the next year ¹⁶⁷⁵
is quite a good specimen of his work. There is no
need to follow them all through. Isis which is a very interesting
example came out in 1677 - Polixenus in 1678. Phaeton
in 1682. Amadis in 1684. Reland which is looked upon
as his best and which maintained a long and vigorous
popularity was produced in 1685. Armida which was the

Pascal Pense . b. Rhin 1649 . Pope of Lullii

became 'battens de mesure' at the Opera 1677 .

maître de musique 1696 .

He himself in search of the Philosophers Stone
He wrote several Operas - the most popular was 'Thémis à Rehe' 1689 -

Handwritten notes and signatures, including "H. 21" and "H. 22".



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my close and seems to have as much force as it
as any was produced in 1686 - and the last of
all was Acis and Galatea. He began another, 'Achilles
et Polyxène' but only got to the end of the first act; and
his pupil Colasse completed it in his style.

It is very noteworthy that the scheme of all these
works is extremely definite and uniform. There
is hardly any variation in the plan from first to last.
The prevailing idea is a comely function. And as we
know comely functions have a way of getting
stereotyped. The taste of the French for ballet and
spectacular theatrical effect is copiously illustrated. The
subjects being all either classical or mythological and

The Prologues are most frequently
devoted to fulsome adulation of the king -
a most singular feature of these compositions.

we find them in Pomona of Lambert 1671

and in Annula

and in Achille et Polyxène

and in Charpentier Index. 1687

In the latter we have
Louis est Triomphant.

ending. Rendons lui des honneurs depuis de ses
grands exploits
Qui consacrent le nom de plus
puissant des Rois. 1693.



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themselves most convenient to spectacular purposes.
The main outlines ^{as follows} - ^{is a very conspicuous feature} the allegorical prologue - which
we see is the descendant of the Italian type - For
Pieri had a little prologue to *Ernani*, and Montemurlo
had a more extensive prologue in *Il Trovatore*, and
Carter had a huge prologue to *Pompeii*. So
it is not confined to French Opera. Though the
French Prologue was of a more spectacular character
than the Italian Prologue - more artificial & more
stilted. After the Prologue the proper business of the
Play begins - & is frequently interlarded with
Ballets. Everything is planned in a most formal
way. ~~is with~~ And most of the acts end with choruses
a big ballet and big spectacular effects on the stage.



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The most ^{Musical} conspicuous features are the Overture, the
ballet music and the fine passages of declamatory
music. Delli does not go in much for set airs.
There are hardly any ~~other~~ actual Arias of the Italian
type in his works. Though the simple type of ABA
form is occasionally met with; and there is nothing
much representing the typical French Chanson of which
we ~~have~~ heard so much in the early masquerades.
The Overture is always of that type ^{of which there are} ~~prominent~~ ^{prominent} examples
such as early as Cavalleria, Overture, & Rossini's Opera Esmira.
It has the solid dignified slow movement to begin with
followed by a kind of joyful movement; sometimes with
a short ^{dance} movement ~~and~~ with. The type persisted after
Delli. There are ~~and~~ there are hundreds of examples in the

The complete extended form
with slow movement
is permitted in the
isolated context to Lanson.



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Much to English plays in the early part of the next century and the most familiar examples to us are such as *Bentham* or ~~that~~ ^{then} *Handel's Opera* & *Oratorios* - such especially as the *Messiah* - and later we find the same type in *Mendelssohn's* *St Paul* and *Spohr's* *Last Judgement*.

But he made his position for of all in a *ritu*! ballet tunes, so in that department we may reasonably expect to find him at his best. But on the whole the ballet tunes are rather disappointing. Being written in most cases for things of, with occasional moments ~~for~~ in which *haults* or *trumpets* are introduced they seem to us rather monstrous. Of course

Arminde

Destiny

Prologue

Act 1. Arminde & her father
live with out in with any peace

Hedrick's death
desires her marriage with some part of her
the work she work has anyone else
the father ~~has~~ her Remains

Act 2. ~~Arminde~~ Arminde practices in wisdom
desires her marriage
we must have Remains
Remains in the enchanted garden
Arminde

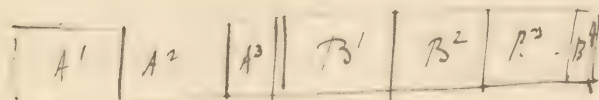
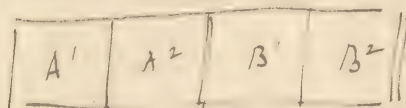
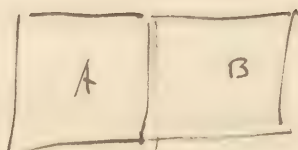
Arminde
Remains steps 2 Arminde
contemplates her

Act 3. Arminde is dead.
her friends congratulate her
her making Remains in her with her.
she calls - but to strengthen her
against her
But finally falls in her with her
herself

Arminde
Remains in Arminde
to resume the father of glory

Arminde
Arminde's intention Arminde
Remains - the object
the in the
Arminde

the idea of modern Orchestration had not begun to dawn (31)
upon the world; so there is no chance for sparkling variety
of colour - no variety of degrees of tone. Liszt indeed
takes no ~~advantage of the~~ advantage of the opportunities
which the different stringed instruments offer for variety of
effect, but merely harmonises the tones; and moreover
he makes his harmonization monotonous by too persistently
using the same instrument. And of course there is no
figuration, no interest of detail or texture. The tones
are hoarse and sometimes attractively elegant, but the
artistic qualities are reduced to a minimum. The forms
too are monotonous. There is no originality of scheme.
The tones are generally in the form of two repeated halves
and short. But we can't blame Liszt for that.
The principles of design and the methods of devising
it have - in evolved in the course of centuries - and
in accordance with the universal law of evolution, the same



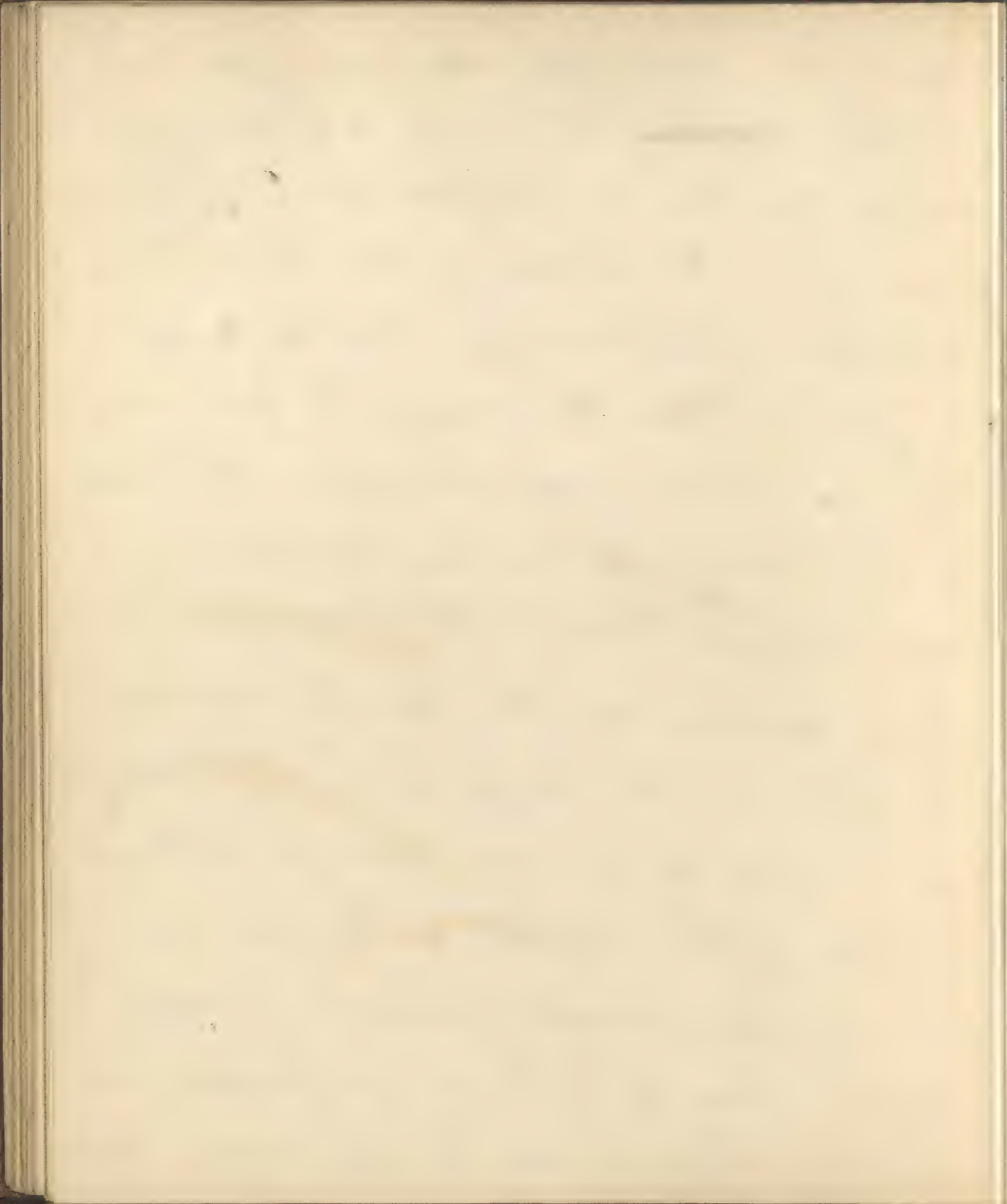
times lead to proceed from simplicity to simplicity. But
 the latter illustrates the necessary ^{artistic} justification that the
 elementary simplicity is definite. The tones are compact
 and the design is clear. So we have passed the
 stage of primitive incoherence; and find at least in him
 the conditions in which ^{the} design is adequate as far as it
 goes, & is ready ~~to~~ for the next stage of progress in which
 the detail of definite structure will be enhanced by a
 richer treatment of the component parts. — which will
 by degrees ~~but~~ lead at last into subordinate definitions
 and so far complexity to greater complexity of structure, &
 richer interest of detail.

Lulli's in some ways shows at his best in the vocal
 portions of his Operas — and it is singular that
 his instinct for dramatic music led him to be very
 free in the scheme of his plots. Showing is that

The difference between the Italian & French
scheme was that the Italian ideal was the success
of an idea in which notable ~~stage~~ designers could
show off their abilities; & the French an entertainment
~~a theatrical display in which ballet~~
~~was~~ ~~the~~ ~~main~~ ~~was~~ provided for ballet
and scenic display by some well known
story of mythological or romantic character.

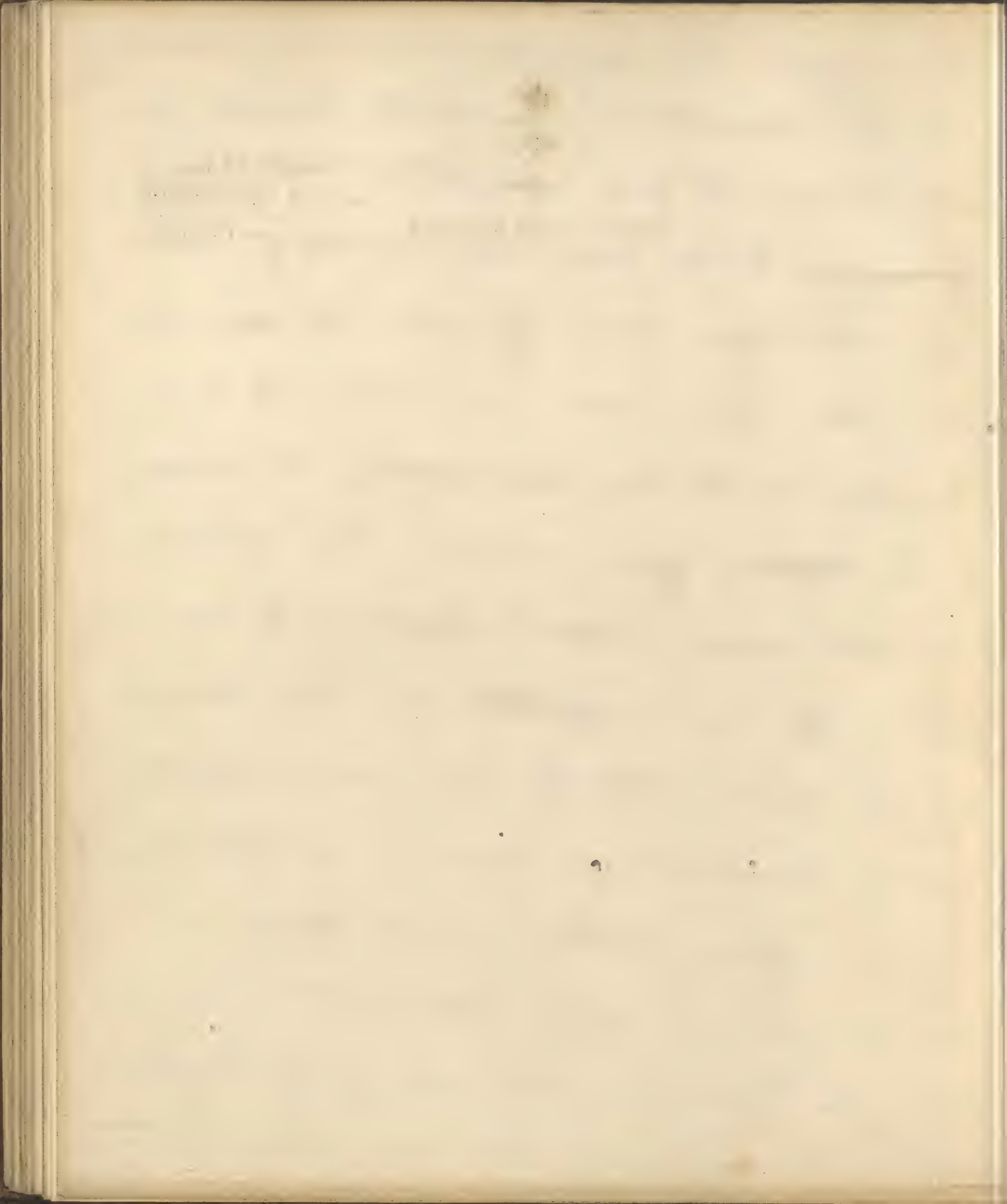
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respect is strong contrast to the ~~late~~ methods of the Italian
composers. ~~They had~~ A has been said already he
displayed more than enough formality in his general
scheme - In the distribution of the Overture, Prologue,
Ballett scenes, and Finches - But he ~~is~~ was
more ^{or} less free from the bondage of the formal canon
which was such a conspicuous feature in the Italian
scheme. And in this is shown the difference of
taste between the Italian & the French. The Italian
Musical dispositions drew them towards almost exclusive
concentration on the singing - & their Operas
consist of a series of arias for first singers
interspersed with recitatives. And even
the arias were elaborately arranged in accordance
with the claims of the singers for precedence and
in such a way as to give the respective voices opportunity



(74)

for contrast, & they were elaborately clarified in accordance
with these characteristics. So that the dramatic purpose
and the story of the Opera were almost lost sight of.
~~The only~~ But the drama with greater taste for better
and action and spectacular effect kept more hold
upon the subject, and were not carried away
by anything like the same ~~excess~~ extent of the claims
of the ~~singer~~ more vocalist. They must have
been to a certain extent interested in the play
and in the characters ~~of the~~ who took part in it;
and the result is that they took upon a much better
type of dramatic solo music; an elastic kind
of semi-melodious recitative, quite different in
character from the ^{formal} recitative of the Italian, and
though not affording so much scope for the actual
singing, lending itself much more effectively to the





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various character and to the expression of the dramatic
~~possibilities of the dramatic~~
situations. The solo music suggests much more declamatory
 than the Italian form & much less vocalization & —
 than ~~the~~ continued to the characteristics of the French
 form of Opera, and for a short period was more
 conspicuous in both our English Opera & Church Music ^{as seen}
 in the works of William Henry Purcell, a Blow, ~~who~~ ^{took} ~~the~~
~~whole of the~~ than in the first instance from the French style of
 such work — as we shall later have occasion to observe.
 Lulli of course had an instinct for organising his
 artistic material — but he took a different direction
 from the Italian development, as is illustrated in his
 frequent use of the form of a ground bass. This is
 itself happily illustrating the difference between the Italian



THE [illegible] OF [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]



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and I am feeling for dramatic Music. For the French
bass supplies an underlying, inconspicuous principle of
organization, which leaves the voice free, to utter
the words ~~more~~ without restriction in the form. Which was
most apt to the meaning - While the Italian Air
form was much more driven a more constrained, & the
voice was mainly tied to melodic formulas; and
consequently much restriction of words and hindered the

progress of the action

In the Choral parts of his works Verdi also shows his instinct
~~that from the solo music the vocal music~~
for aptitude of style. He doesn't go in for counterpoint
but as far as the development of a choral line, he
has the Chorus in rhythmic masses - and the effect
is in most a admitted not particularly interesting to the

Parent Colasse born about 1640 at Rheims
and died in Paris in 1709.
g. him was entrusted much of the
mechanical work and the carrying
of the core from foundries by dolly.
Colasse was interested about
discovering the Whiston stone
summit himself & died much.
He wrote an paper the marriage
of Thetis & Peleus which
was successful.



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Musicians, but it has the merit of keeping to the point
and not attempting to distract the attention by musical
devices which are superfluous. There are one or two effective
and original choruses - such as the harmonized air
"Contra Altus Tenor" at the end of Roland - and not
a few short choruses in the Prologue. p 21

After Lulli died French Opera was at a complete standstill.
It is generally held that this was caused by the way in which he
had monopolized all Opera production in France, and crushed
all rival composers. But it is quite a thing that
it was because the ~~type~~ of French Opera had got completely
stereotyped; and the ~~of~~ scheme had become too definite
and so distinct that composers found no room to move.
The man who seemed to have the best chance of succeeding

Pascal Claron see previous page

Monsieur Antoine Champanier b 1634 Paris
d. 1702. went to Italy when young
Studied with Carissimi in Rome.
He was appointed Maître de Chapelle
to the Dauphin. But due to his job
it cancelled - later intendant
of the Duke of Orleans.



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When Liszt died was his pupil Classe, who had
been doing all the secondary & work for years - & the
work which he did is completing the Opus of Schille
et Plinius, of which Liszt had a written one at the
he died, is some of the remarkably good & expensive.

But he appears to have done nothing more.

A good deal of stress has been laid on the Medec
of Chopin, on the grounds that it was an attempt
to break away from the stereotyped & conventional

theme. Chopin was born 1834 in Paris - and

studied in Italy under Carissimi, and developed into
a good musician. Indeed it seems in that respect
to have been superior to Liszt. But he certainly looked

Chapman's Medley 1693.
He also notes the names of Venus & Adonis. 1678
Also an Oration the sacrifice of Abraham.
and then sacred music.

39

many of Quin's successful qualities. And the much vaunted
Medea when it is examined seems almost more absurdly
Conventional than Quin's works. It has the usual French
Affectation, & the usual perhaps with the extravagance
flattery of King Louis, and marches & ~~balls~~ ^{ballets} &
Chorus, and all the usual tricks which lend themselves
to theatrical effect, and includes even an Italian song
in the middle of the French dialogue, cast in the Italian
style - but the vaunted dramatic form does not
amount to anything. Indeed there is nothing so dramatic
in the work even as Corneille's song in his Medea,
and as far as getting the French opera out of the
Conventional into it effected nothing at all. The
course of the history went on just the same till far on
into the next century. The Compositions ^{which} ~~the~~ ^{were famous in}
it in the latter part of the seventeenth century were
Desmarte's (1662 - 1741) whose Venus & Adonis was

In fact the Germans from the very
outset showed those predispositions
which ultimately gave them the preeminence.
It was their impulse to express their
deepest feelings in music, when
other nations only used it
to express their lighter
feelings.

(40)

brought out in 1697 - Des Touches (1672-1749) whose
Amadis de France came out in 1699, and ~~the~~ Campra
¹⁶⁶⁰⁻¹⁷⁴⁴ ~~whose~~ whose Herione came out in 1700. They all
have just the same appearance as Lully's works - And
few ideas anywhere of them are. Though Campra
won some special repute for the melodiousness of
his words.

Now it is well to see how difference of national disposition
affects the course of art. And nothing could be more
significant than the course of German art during this
century, when the ~~the~~ French concentrated all their
profitable energy upon Theatrical Music. The attitude
of the Germans was profoundly different. They took their
art much more seriously, and all the Music they
produced ~~was~~ of any importance was in some way
connected with religious sentiment. They came late
into the field, & first found their Musical awakening



~~in the~~ under the inspiration of ~~their~~ enthusiasm fomented
by the Reformation. Its first manifestation was in the
Chorale, which began with Luther (1483 - 1546)
and became such a conspicuous feature of their religious
and musical life that they permeated all branches of
composition - & indeed formed the foundation of many
of the most interesting forms they cultivated. & then we
must return later. At present I want to state the
first manifestation of their artistic energy in the
17th century. There are mainly ~~the~~ centered in the
strange devoted personality of Heinrich Schütz.
He was born in 1585 at Köstritz in Saxony, and
was in the choir of the Landgraf of Hesse-Cassel as a
boy. The Landgraf providing him promise, sent him to
~~Italy to study, & he became the pupil of Venice to study~~
under Giovanni Gabrieli - which proved essentially
congenial - And indeed it was fortunate that the new

The musical energies of the Germans were devoted to religious music
of two main kinds - The development
of Sacred Choral Music - & of Organ
Music, which ^{latter} course was also associated
with religious functions.

NB { The Renaissance &
Secularization -

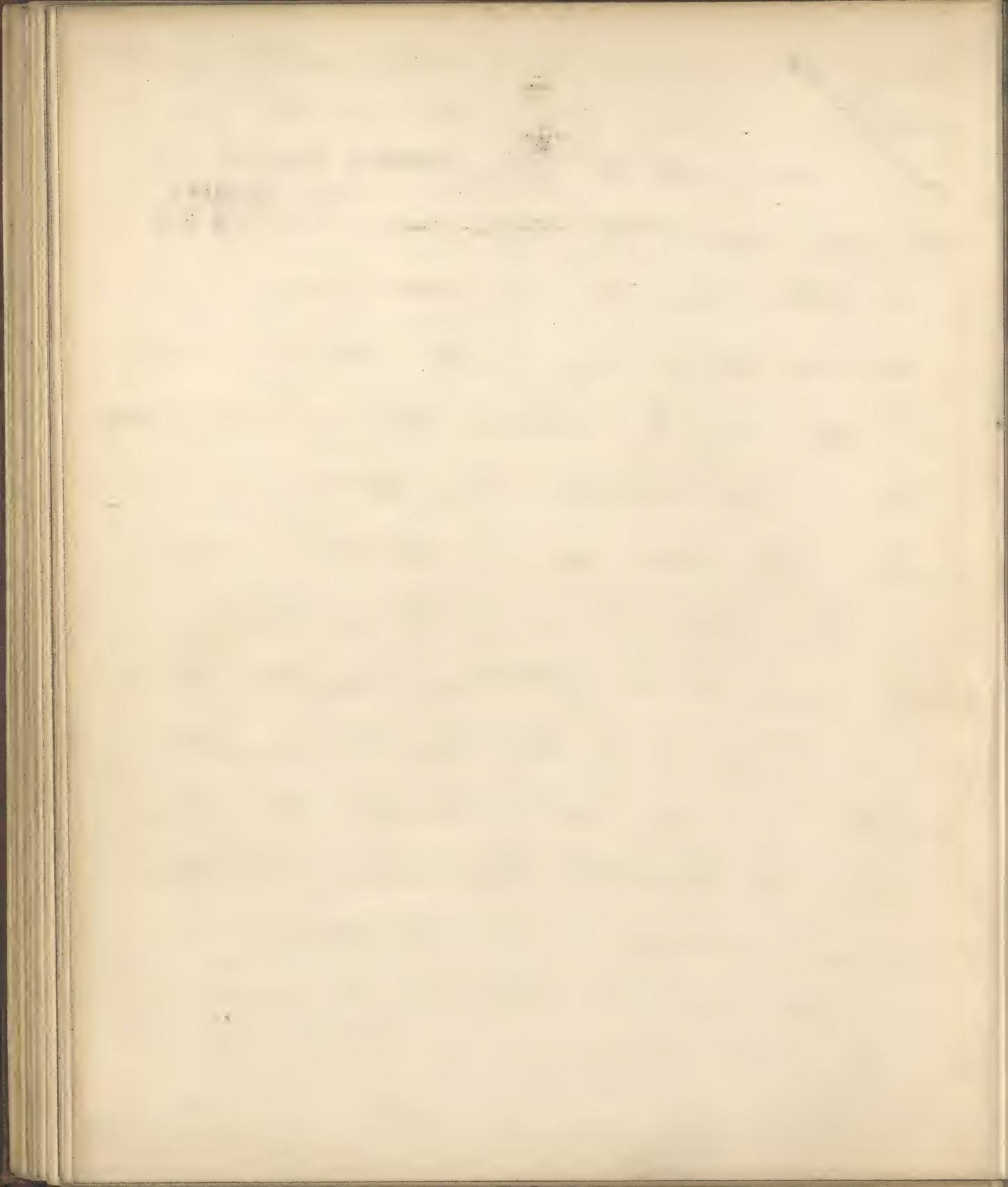
Any serious subject was associated with religion.
But outside religion seriousness was generally
held to be inappropriate.

It was - deeper that depth of feeling
has been realized as possible outside
religion. Secular instead of religious.

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German art should lay its foundations in the midst of the
influence of a brand of Italian art. When there was so
much in common with the German attitude towards music.
Venice had originally been the place where the influence
of a Northern race had been most powerful - for
it was there that so many of the Netherlands composers
had settled, and they established there a tradition
of seriousness and intellectualism which ~~kept~~ was much more
consistent with Northern ideas & with Northern production
than the Italian secular art of Florence & Rome.

Giovanni Gabrieli was one of the great representatives of
his time - & among other things he experimented in
Church Music of a very interesting character. Maintaining
in some of its aspects the great tradition of the School
of Palestrina & Lassus - But introducing all kinds
of effects which minister to the ~~very~~ clear expression of
the words, - and characterisation. Schütz was with
Gabrieli till his death in 1612 & then returned to Germany.





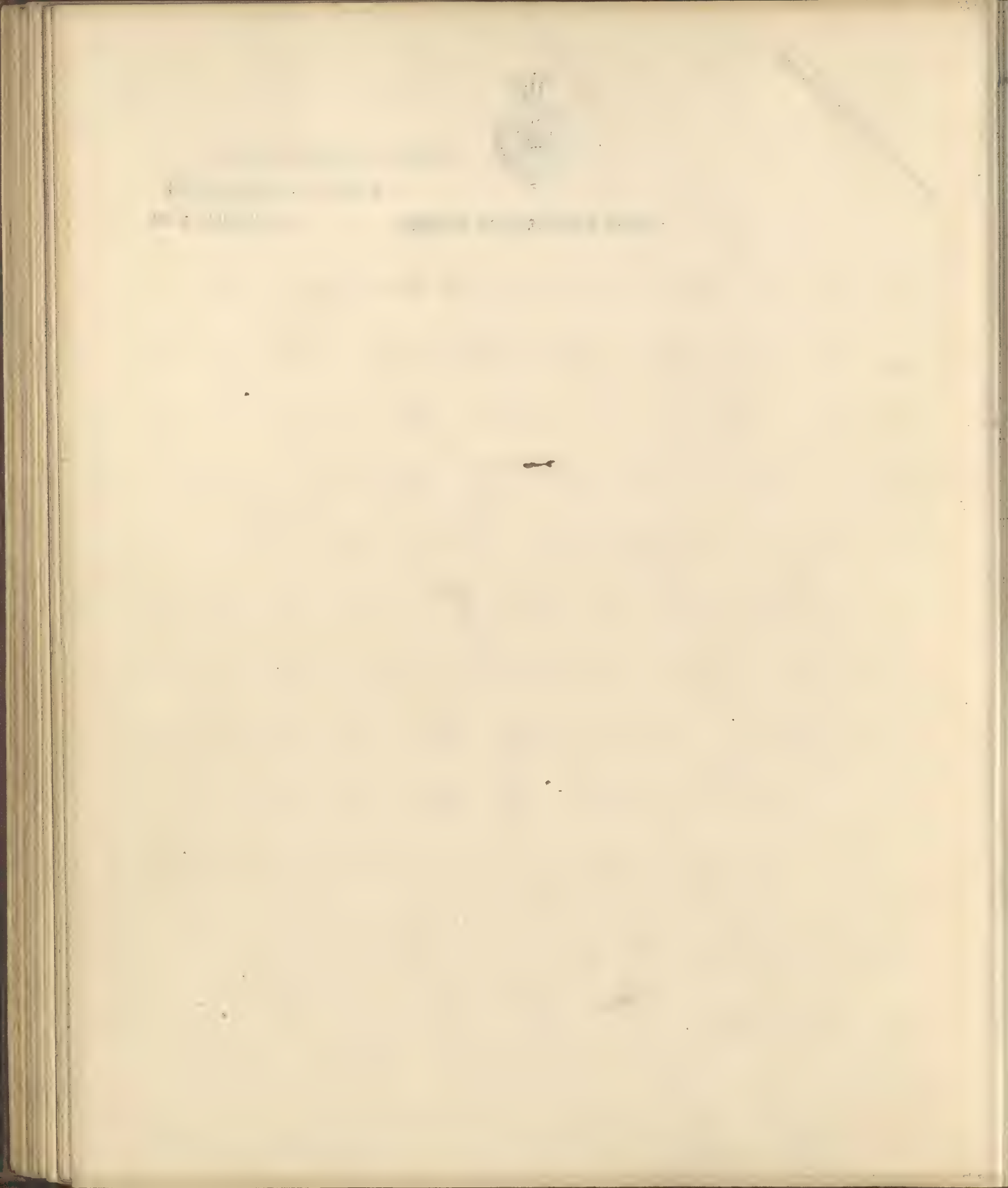
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At first he was with his father the Landgrave - But in 1866 he was appointed Capellmeister to the Elector of Saxony in Dresden, where he had wider opportunities at his disposal: as in the Electoral Chapel there was a Choir and an Organ and ~~some~~ something of a band. The works he wrote ~~for~~ under these conditions are absolutely unique in their way. In some ways very impractical, but infused with the most fervent ardour of earnest devotion, & deeply expressive. He delighted in writing works for large choirs unaccompanied in which he grouped the voices in original ways, namely dividing the voices into two choirs of different proportions, which carry on a sort of Dialogue. The most extraordinary of them all is the Symphonic Mass.





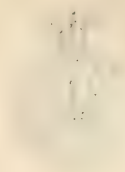
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dealing with the Conversion of St Paul - which is written
for 14 voices. and begins with a range kind of
exclamations at the very bottom of the scale - rising by
degrees as more voices take it up the words "Saul Saul
why persecutest thou me" till the whole available range
of vocal sound is covered. And then single voices
take up the words "It is hard for thee to kick against
the pricks" answering one another. Then the whole chorus
comes again with the ominous recurrence of the "Saul
Saul" - and ultimately the music dies away with
the repetition of the "why persecutest thou me" softer
and softer till it seems to pass into the distance and
cease - Only two voices remaining at last to whisper the words
pianissimo. It is evident that Fidelity had the situation



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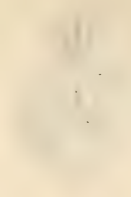
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deeply set in his mind; and was trying to feel ~~it~~ it
~~detached~~ as it would have been to Saul himself. He
marks as strongly as possible the attitude of the Eastern mind.
For when the French had been trying to lay out their
music with their mind, ^{set} upon the external theatrical
effects, which was looking to the music man - to the
physiological condition - to the true interpretation of the
emotional and temperamental man - And it is this
just attitude of mind which has persuaded Fauré and
himself, & has made it easier at its expense
freedom. There are many other works of similar
cast. Such as the setting of the Lord Prayer for
four voices, and a setting of the famous hymn "Nun
dahmet alle fott". He called these Symphonies for
Pier of even greater interest and artistic importance



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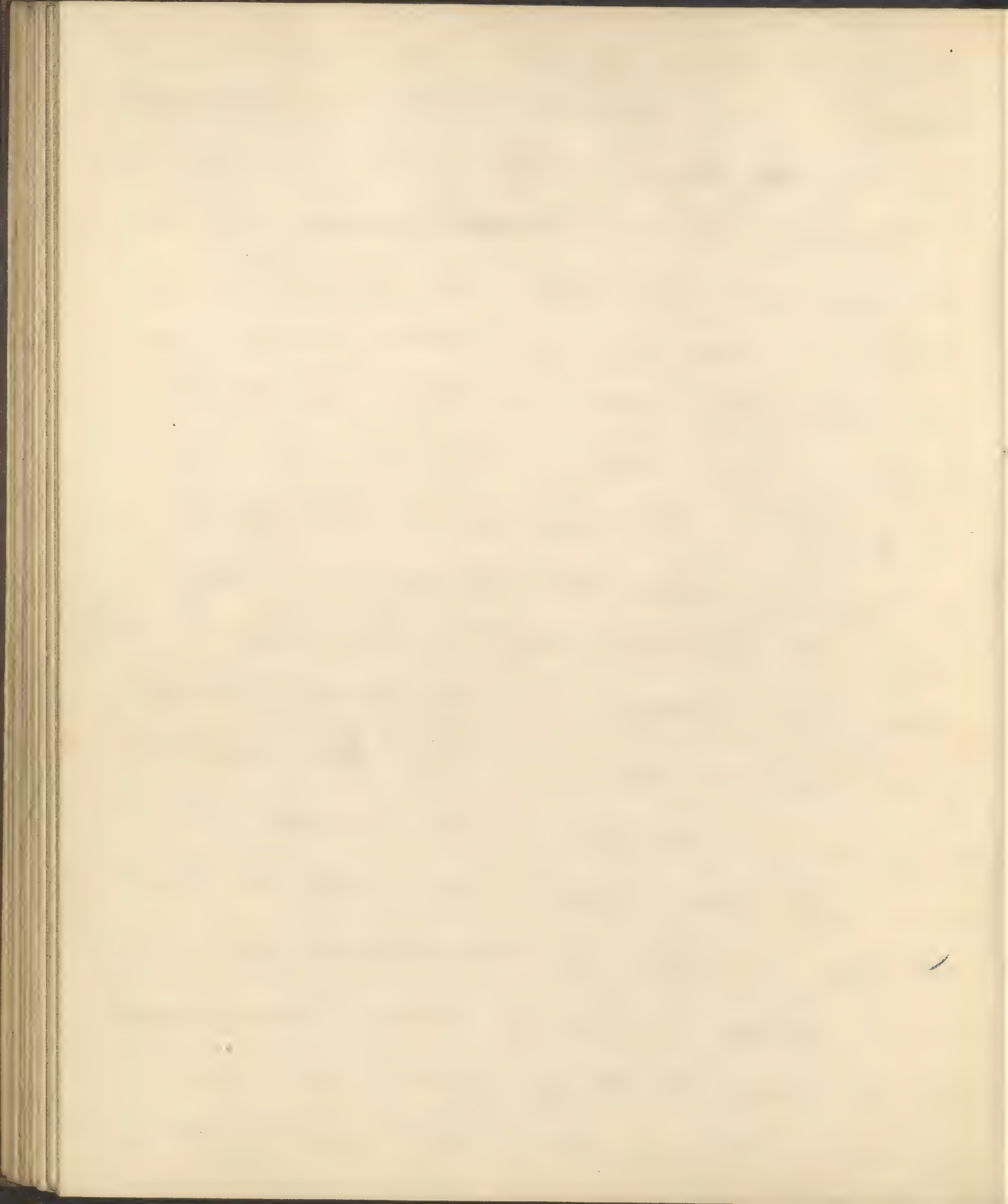
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are the strange group of great Oratorios and Passions.
The most important is the Oratorio The Resurrection
of Jesus Christ. ~~The~~ "Historia der Auferstehung Jesu
Christi". This is altogether unlike any other Oratorio in existence.
Extremely slender in Musical Material and very archaic,
but deeply expressive and sincere. There are only two
Choruses in the whole thing which come at the beginning
and the end - and the rest is merely a dialogue
embodying the story, which is distributed to various singers
on the traditional plan adopted in what were called Passions.
The way of telling the story is an archaic kind
of imitative ~~account~~ which is founded upon some
traditional kind of plain song, & is accompanied
by 4 voices - & the rest of the Character such as
the Marys, & the Angel at the Sepulchre & others.

being taken by various other voices as the dialogue comes in. (47)
The four Passions are dealt with in the same manner
but they are even more slender as there is no accompaniment
whatever supplied. The Evangelist again takes the duty
of telling the story and the other characters come in
in their turn, and there are a lot of short dramatic
Choruses. Such as that of the Apostles, when they
cry 'doubt is it I' in answer to the master's pressing
that one of them should betray him - and the outcry
of the Jews 'Away with him' & 'Give us Barabbas'
& the final 'Crucify him'. All of which have a strange
likeness to John Sebastian Bach's Choruses to the same words
in his famous Matthæus Passion.

Besides these 4 Passions Schütz wrote a sort of Oratorio called
the "Seven last words upon the Cross", & "the Birth of Christ".
Schütz fell upon untoward times. In some of his
appointments at the Electoral Court of Saxony the terrible
religions were taken out which devastated the greater part

of Germany & reduced the people to such misery and
destruction & brought about such general disorganization that
Munich had ^{no} ~~any~~ chance to develop. For a time Schütz
left the country and went to Denmark, where he
was Capellmeister from 1633. He died in Dresden
in 1672. Among his works mention is always made
of his setting of the 'Dafne' one of the earliest attempts at
an Opera libretto written by Rinuccini, and formerly
set by Peri in the earliest days of the New Music
in Florence. Schütz stood alone among the German
composers of the seventeenth century, & was indeed the most
interesting German composer before John Sebastian Bach -
And the new movement when it had taken root was
carried on by a number of German composers, who
wrote a vast lot of sacred music in the latter part
of the century. Perhaps the most successful and certainly
the most prolific of these was Andreas Hammerschmidt
who was born in Nuremberg in 1611 - and became
Organist of Dordrecht in January 1635, and to Zitter in



1639 and died 1673. He wrote Sacred Concertos, (4)
Sacred Symphonies, Sacred Madrigals, Motets. Perhaps
that. The most interesting and characteristic of his work
are the 'Dialogues between God & the believing soul'. Which
mark the personal attitude of the new Protestant phase of
religion, and there are both in spirit and treatment precursors
of much of John Sebastian Bach's ^{later} Cantatas - In
these there are many such Dialogues between God & the
soul, & between I & the soul - suggesting intimate
personal relations in all cases. Hammerschmidt's work
are full of his voice and accompaniment; & an
under - tone musical artifice, but often expressive &
for the most part ~~are~~ eminently earnest. But it is notable
that Hammerschmidt felt more under the influence of the
Italian style than Schütz had done, & there is not in
his work the same degree of devoted purity and depth
of meaning that there is in Schütz's works; and
on one or two passages which suggest the historic

and superficial effects which one comes across in the
Restoration Mosaic in England - as for instance in the
'fabbings' Altarpieces in the restoration Altarpieces.

Of other composers of music who were Hammerichs
Contemporaries ~~was~~ who worked on similar lines there
were Johann Rudolf Ahle born 1625, who was
organist at M. Blasius in Muhlhausen - where afterwards
J. S. B. was for a short time. Ahle like Hammerichs
produced several Dialogues, ~~and several other~~, Andachtten.

His most notable collection was that of the 'Thüringerische
Landfarten' - Ahle developed considerably further of writing
elaborate songs for the voice, & the influence of Italian
models became more & more apparent in his works,
including ~~the~~ certain strong superficiality.

His son Georg Ahle, ^{b. 1650 - d. 1706.} was also a composer of music
and wrote some exercises for the organ, much more modern
in style than the music of ~~Hammerichs~~ Hammerichs.
I think he was the immediate predecessor of J. S. B. in the Organistship of M. Blasius.
Another composer of music was W. K. Breyer b. 1626, Capellmeister
of Darmstadt - d. 1612. But then things are so interesting
point in the story - detailed by the influence of Italian music, & the
tendency to develop larger types of art of distinctive character. (which we must consider later).





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And in order to get a good hold of the situation it is necessary
to look back a little. The principle of employing Music mainly
for most serious purposes, which is the root of the Lutheran ideal
of art, is illustrated forcibly by the part taken by the chorales
in the Musical story of the seventeenth Century. No feature is
more striking in the story of the Reformation in Germany than the
~~early prominence of the~~ ^{early prominence of the} chorales ~~played in it~~. Luther had a great and
deep belief in the power of Music, and he was mainly responsible
for bringing ^{into use} the vigorous, noble tunes which ~~imposed~~ infused
warmth and fervour into the religion of the folk and the new
form of religion. He himself was answerable for a good
of them. For other the best secular tunes were employed -
such as Ysack's "Innsbruck ich muss dich lassen" - But
our ~~stated~~ ^{musical} composers applied themselves to the original
task of supplying new tunes - and by one method is





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profusion from that time forward till well on into the
 eighteenth century. They were not all successful - but some
 took such hold of the popular mind that they became a sort
 of sacred and treasured possession; and were invested with a
 sort of special sanctity by the popular imagination. And then
 it came about that they not only sang them in their original
 form, but they began to employ them in various ways as a kind
 of text for musical works. - As for instance in choral
 works, in which the various lines of the hymn-tunes were taken
 up by various voices; and ~~the~~ skillfully knitted together into
 a composite whole to which the original chorale supplied
 a basis of consistency. ^{And then} ~~What~~ appealed to the minds of the
 people because they were so intimate with the chorales themselves;
 and recognized each musical phrase as it presented itself.
 But the most striking and interesting form of art which was

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developed in the Chorale was the form known as the Chorale Worspiel
or Prelude to the Chorale. It grew out of the practice of playing
something on the Organ before the Chorale was sung - And German
organists, instead of playing the ~~same~~ ^{high as its strength} tune as is common done
in modern Churches, took the opportunity to embellish the tunes
with interesting harmonisation, to add ingenious figures of
accompaniment; and at a time when ~~they~~ ^{they} desired skilful
fantasies on the subjects ~~of~~ taken from the more striking
features of the tunes of the Chorale. It seems highly
probable that this was done at first by extemporisation,
but in time composers arrived at making elaborate and
ingenious ^{with} compositions in this form. And there is no
doubt that the practice had great share in the development
of ~~that~~ the splendid school of Composition and performance
of Organ Music in Germany. And grew up and attained to

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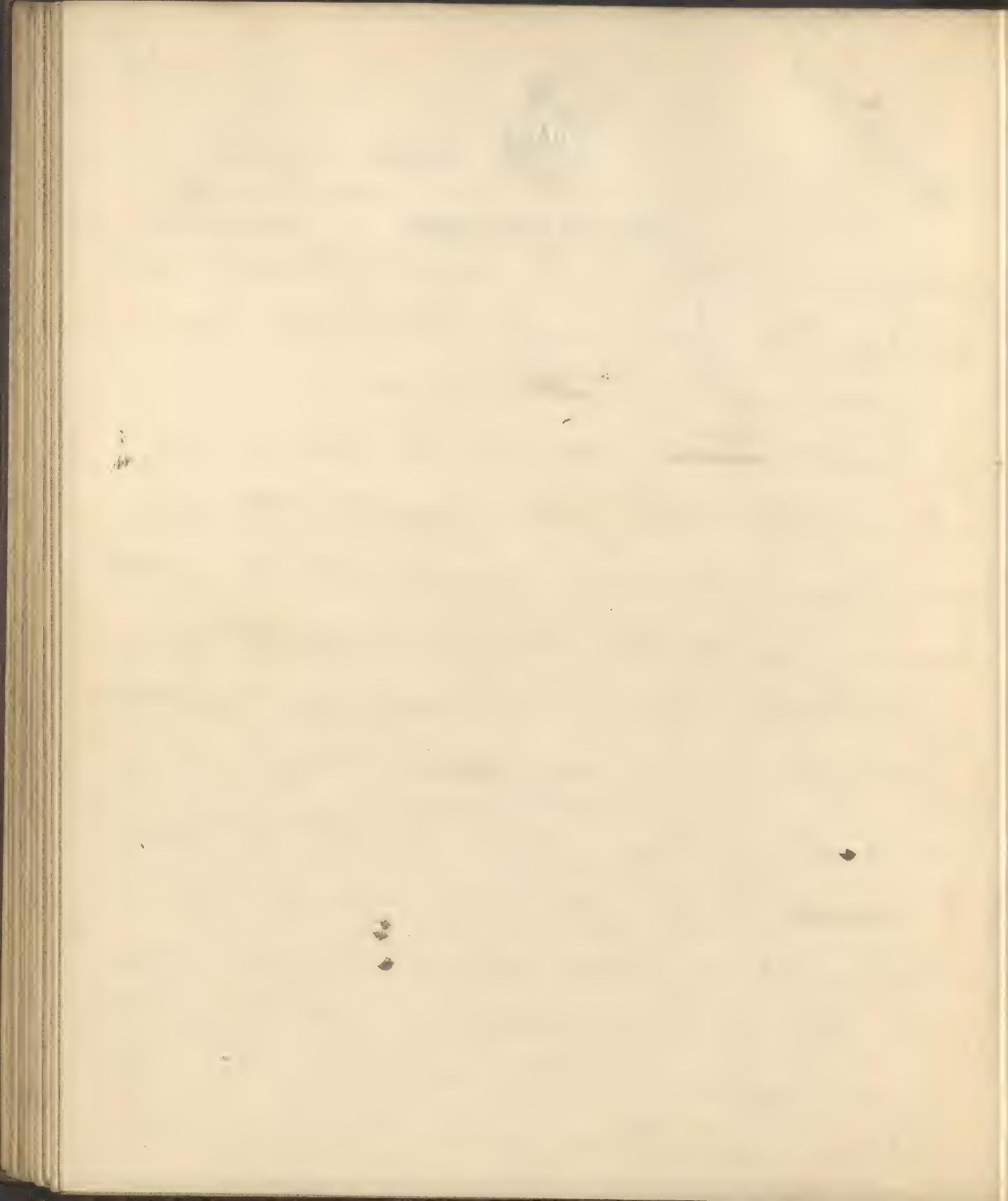
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held remarkable importance in the course of the seventeenth century.
For Organ Music was indeed the first branch of art
in which the Germans first ~~themselves~~ ^{national} themselves.
This important ~~branch~~ ^{form} of art had two main branches
in the seventeenth century, the one representing Italy and
South Germany, and mainly connected with Roman Catholic
establishment, and the other North Germany and connected
with the Protestant Church. The earliest great representative
of the Southern branch was Giovanni Frobenius who was
born in 1533 at Strassburg and in his last time delighted
the ~~cooperation~~ Roman people by his performances at
St Peter where he was Organist from 1608. He died in 1644.
Of his pupils the most remarkable was Jakob Froberger ^{the date of whose birth is unknown}
who was Organist at Vienna, and died in 1667. He
indeed was one of the most interesting composers of the time.



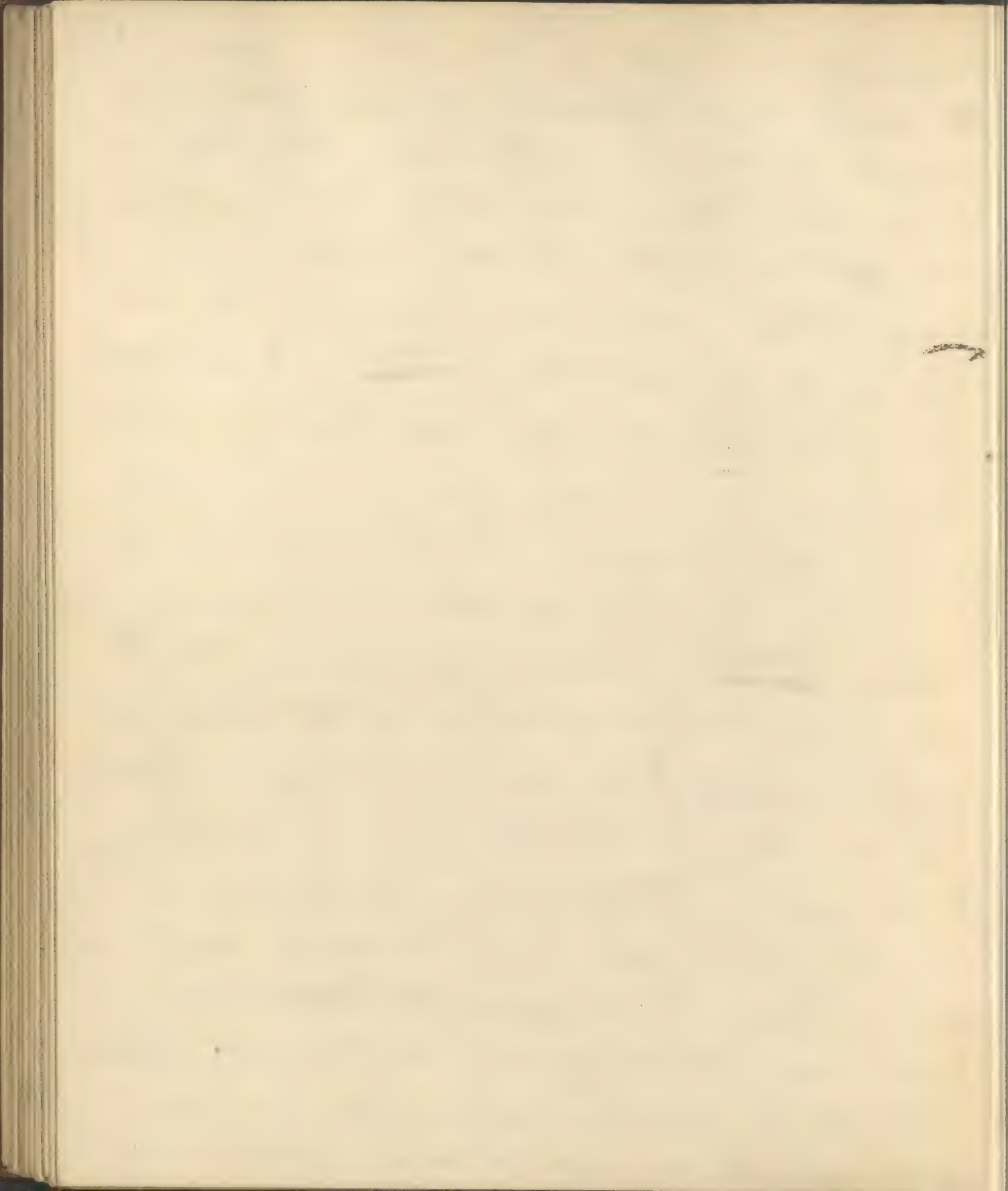
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day, and experimented in Music of the Flute as well as
Music of the Organ. Another famous Organist and composer
of the Southern School was Johann Kerk who was born 1621
and died at Munich, when he was Court Capellmeister in 1693.
He was not nearly such an interesting composer as J. S. Bach
though his style was ^{and dignified} solid. His organ works have not much
of real instrumental style about them, but are written more in
a choral style - which is illustrated by the fact that Handel,
when he was putting David in Egypt together, did not find
it necessary to alter materially one of his Comrades which
he scored & added words to, & incorporated in the Chorus
"Israel was glad when he departed" in that former work.
The influence of the National style, tending more & more towards
harmonic treatment, was unfavourable to Organ composition &
the Southern branch rapidly deteriorated in the vigor and interest
of their work. The latest Organist composer of importance in
that branch was Georg Muffat, whose birthdate is unknown.
He sprang from a Schuttsch family. He was of a rising disposition
and was for a time in Paris when he studied Lully's method.

Scheidt Organist of Marienkirche in Halle from 1609.
and died at Halle ~~1604~~ 1654

"Tabulatur nova" — psalms. Sonatas
figured Chorales. Fantasia. Passamezzo
organ pieces in Tabulatur 1624.

Which he put into practice very happily in some very effective
~~the~~ Suite for the aged instruments, made up of Cornets in the
dulle form & ballet tunes after the manner of those which he
heard in Lullu. Opera. He wrote also some very amiable
and effective Organ Music. He was at one time Organist
St. Mary's Cathedral, and lived in Vienna for a time and
later was Organist & the Bishop of ~~Salzburg~~ ^{Salzburg}. He died in 1704.
After his time the Southern School ceased to have any importance.
But the Northern school went on growing in strength and interest
till they ultimately administered in the great musical personality
of J. S. B. - The earliest representative composer was John
Petersen ~~Swedish~~ ^{Swedish} of Amsterdam. who was born there
1562. He was really a great and important composer both
of Organ Music & Choral Music - a great personality altogether
and one of the first to achieve by and well developed styles.
He was Organist of Amsterdam and lived till 1621. One
of his most important pupils was Samuel Schicht born 1587 at
Halle. He was a typical example of the Protestant school of
Organists and devoted himself among other things to the cultivation
of that interesting form the Choral Vespers of which I was speaking
just now. His style was dignified & manly. Another interesting



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pupil of Sweelinck was ~~John~~ Heinrich Schickman, born about 1590 &
d. 1663. who was against of ^{the Ketharungen Kirche at} ~~Hamburg Church~~; ^{and also}
cultivated the Choral worship. At times was on the distinguished
Northern Organists from to Munster & Muenster. ~~One of the~~
most important was ^{J.A. Rheincken} who was born at Drenthe in
Holland in 1623. ~~was assistant Organist to Schickman at Hamburg~~
~~He died in 1722 at the age of 99 having resided at Hamburg for 74 years.~~
~~He died in 1722 at the age of 99 having resided at Hamburg for 74 years.~~ A very remarkable composer
who also was connected with Jan Sebastian & exercised much influence
on him was Johann Pachelbel, who like Bach was of a serious
disposition & combined some of the qualities of both the Northern
& the Southern Schools. He was born 1653 at Nuremberg, and
died there in 1706. He was for a time at Vienna & there
imbued some of the Southern influence; later he was Organist
at Eisenach and other places & returned to Nuremberg for the
latter part of his life where he was Organist of St. Sebald's Church. He was
one of the principal representatives composers of the Choral worship
and produced some of the finest examples known. He also wrote
much other Organ Music. Fine Toccatas & Fugues, & was one
of the earliest representatives composers of the German school of
Classical Music. He had great instinct for style, & was one
of B.A.'s most important forerunners. Even more interesting &



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unmarked was the Danish Organist Dietrich Bontekamp; born
1637 at Helsingør. He became Organist of Lubeck, an important
North German Musical Centre, in 1668, and lived there till his death
in 1707. He is probably the composer who exerted most influence on
John Sebastian, who was in early days Lubeck to him living and
after John Sebastian he is one of the most interesting Organ Composers
who ever lived. ~~After that time many hearts of some names.~~

He wrote a great number of Choral Works, most to John Sebastian
the priest sentant; as he had a greater interest for instrumental
style than any other composer of his time. He also wrote
most effective & interesting Tocatas, Organos, Psalms & a
Psalms; in several of which we can see the models of
John Sebastian's own works. It is about the time that

several members of the first Bach family begin to become very
^{John Heinrich Bach great uncle, John Sebastian's 2nd Organist, Frankfurt. b. 1615 & 1692 - and}
noticable. Such as John Christoph Bach, John Sebastian's uncle,

who was born 1642. was Organist of Eisenach, & died 1703.

~~The latter~~ wrote fine examples of the Choral Work, as well as
some for very fine Choral Music. ~~Another his brother John~~
Michael ~~is~~ is also very noticable - born at Arnstadt in 1648
~~he~~ became organist of Jena, where he died in 1694. He
wrote works of the same calibre as his brother, though not so
interesting. ~~He must have been the writer of these~~

The brand of the Choral work which has been so often



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to often referred to exercised a curious influence upon these
Composers Choral works. For in the earlier Church Cantatas,
which were by degrees growing in importance, one of the most
striking features in the frequent employment of Chorales: that
was often treated in an analogous manner to the
Choral Versicle — like Cantatas consisting in some cases
of a series of quasi Variations on a Choral. An
important composer of this class of work was Franz
Dunder (1614 - 1667) who was Bunting's immediate predecessor
at Lüneburg. His opportunity for writing important Choral works
was the institution of the "Hoch Musik" at Lüneburg. They
were performances of Church Cantatas & such works in Church
with ^{which took place after afternoon service on the 5 Sundays before Christmas.} band & Chorus; and for these occasions Dunder wrote
Cantatas founded on such famous & familiar Choral
as Was ist vollbracht, Ein feste Burg, and Hilf mir Gottes



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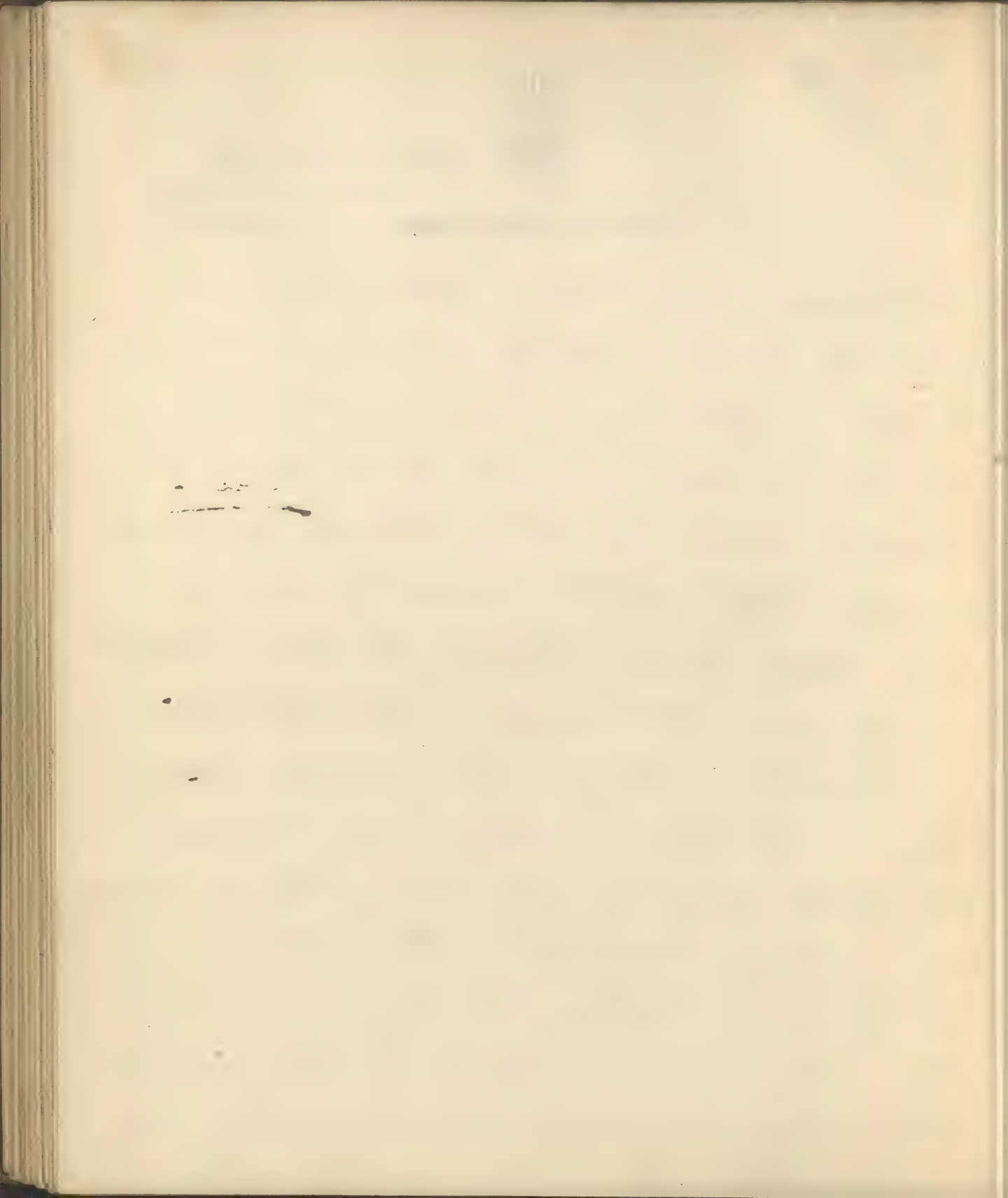
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five pieces". When Bratchenko followed him he also wrote a number of interesting ~~of~~ works of Chamber & Orchestra on similar lines. Similar works of the kind were often making a series of movements founded on Choral - Bratchenko improved upon this by introducing independent movements together with the movements founded on Choral, thereby developing the form of the Choral Cantata more & more in the direction of its ultimate form as represented in the great Choral Cantatas of J.S.Bach. Indeed in a few cases he arrived at almost the exact form of work by J.S.B. - and what is still more interesting it is possible to recognize points of style & expression - both in Bratchenko & Bratchenko which are familiar in the work of J.S.B. - thereby establishing the direct continuity of the tradition. Bratchenko does not seem however quite

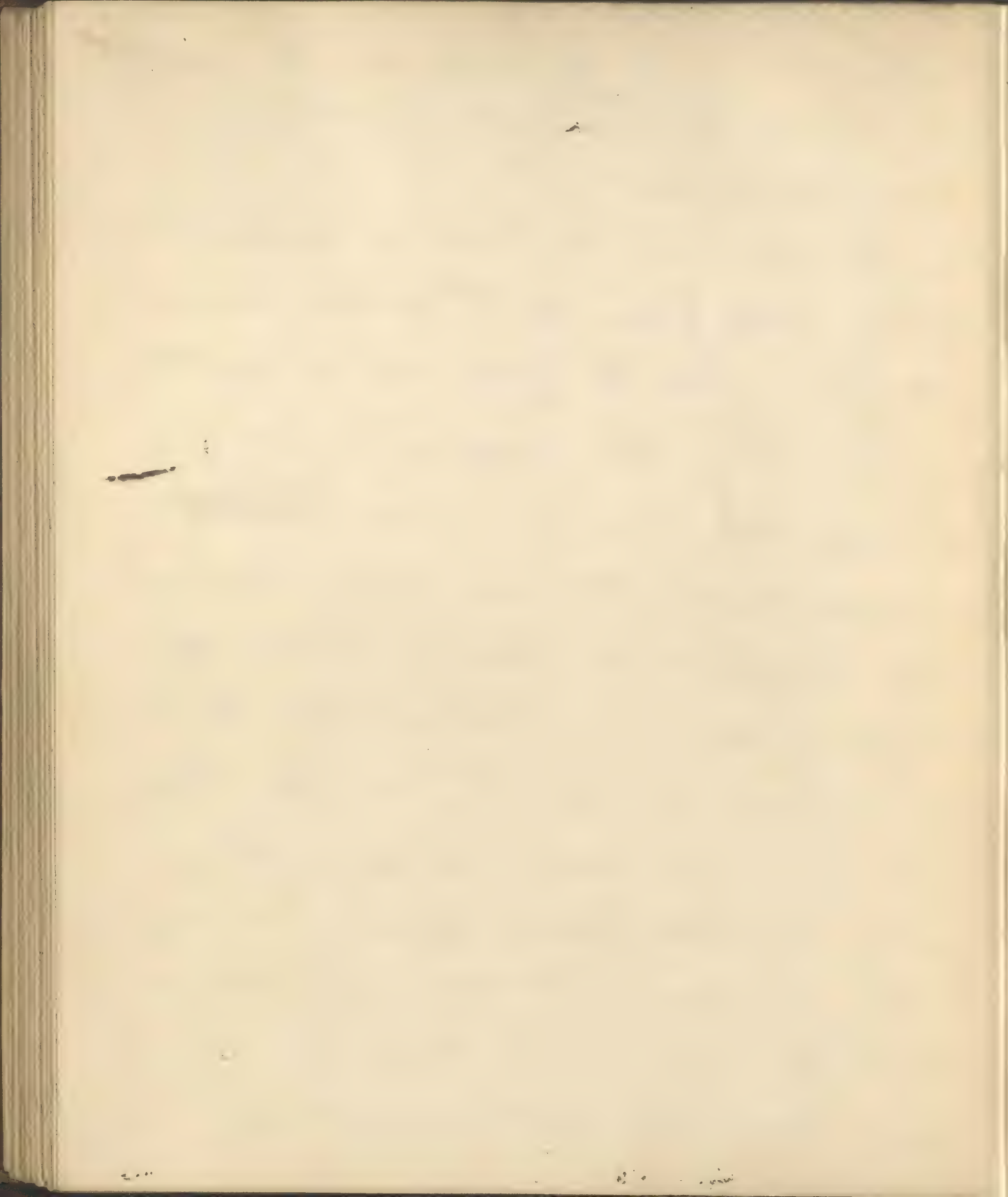


to much at home in their Choral and instrumental work as in their organ composition. But they have decidedly interesting traits.

One of the most curious things about art development at this time is that along with the faithful development of the forms in which the Chorale played so important a part is the fact that simultaneously the influence of the Italian style became more & more perceptible - ~~important~~.

The movements in which the Chorale played a part were essentially distinct in the culture of polyphony and the region of expression. But in the Solo Music

and in Chorus in which the Chorale did not play a part we are aware of ~~unmistakable~~ unmistakable phases of which show Italian influence. The composer is writing down for the Ars Nova and deeply felt declamatory style which had been cultivated by the earlier composers such as Schütz & Hammerstein, & tried to



into Asia like the Italian, with more definite form &
more melodious passages ^{than previously}. While in their Choral music
~~appears~~ apart from the Choral Movement they adopted
a more harmonic style. More choral & simple manner.
The most remarkable example of this is an extraordinary
work by Johann Christoph Bach (before referred to) called
the battle the angels & the Devil led by Satan &
the Archangel Michael, a retelling in Revelation. It ~~is~~
is written for two voices, in contrasting groups of 5, accompanied
by strings, bassoon, Organ and 4 trumpets & drums.
The structure is extraordinarily simple, & the key chosen
consists of little more than the chord of C rhythmically
~~reiterated~~ ~~with~~ ~~effect~~ ~~emphasis~~ being suggested by the
exuberant employment of the trumpets in brilliant passages

such as composed of those days delighted in. ~~But~~
The influence of the Italian style may be felt in other branches of German
music. ~~John Christoph did not always write in the style of an~~
as for instance in John Michael Bach's Motets of voices unaccompanied;
~~in those of his where the one accompanied Motets.~~
and occasionally it is also felt in John Christoph's Motets; though of the
most part John Christoph adopted a more vigorous for contrapuntal manner.
The Italian influence was the inevitable effect of the dawning feeling for instrumental music; which had
to undergo complete transformation before the story of modern harmonic instrumental music could begin.
The period we have arrived at brings us to the arrival on the scene of such great heroes of art

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as Handel & J. S. B., and Kirkman - we must defer
consideration of this work till later. ~~Handel is~~ And we still have the
important development of Musical art in England to consider
which may possibly occupy us all next term. What we look
back to immediately on our subject this time is the ~~of~~ curious
contrast between the French art of the time and the German
art. The one almost exclusively connected with the theatre
and the other with religion. The one becoming conventionalized
to such an extent that it came to a full stop for several
generations. The other gaining in strength and resource under
the influence of an earnest and deeply felt attitude, till it was
nearly 200 years not into the great achievement of Handel
& Bach. And in this Organ music played a
preeminent part, being the source from which the style of
even much of the Church Music of the time was developed.
And the influence continued to prevail even in John Sebastian
Bach.



